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Cake

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Issue 119

Full projects with step-by-step instructions

ingredients









additives and flavourings





10



26



68

October



Welcome to our final Wedding issue of 2008, where we have another selection of wonderful designs for you, many of which are aimed at complementing this time of year.

Our cover feature this month is actually a chocolate wedding cake, and over recent years these have become increasingly popular with brides, giving cake makers real challenges with shorter time frames in which to make cakes prior to the couple's big day. Hopefully this simple yet effective design will answer a lot of the issues you may have faced. We also have a wealth of more traditional designs, with a few new twists, which I am sure will encourage many of you to increase your repertoire of skills.

For those seeking even further inspiration we have included in this edition the Demonstration Schedules for Cake International to give Cake readers the chance to get in early and make sure they get the best opportunity to book their places. (Which reminds me, I really must get the finishing touches to my own Workshop completed!)

Julie

Julie Askew, Editor

1 – Basic *2 – Simple* *3 – Testing* *4 – Advanced* *5 – Expert*



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Cake
DIFFICULTY RATING

Chocloate Ruffles & Roses



James Elwood

Various techniques were explored to create this frilly but simple chocolate wedding cake, with not only a great look but also a top quality taste.

YOU WILL NEED

- round chocolate cakes 23, 30cm (9, 12in)
- round cake drums 2 x 9, 14in (23, 41cm)
- white chocolate cover paste 2 x recipe
- milk chocolate cover paste 1 x recipe
- chocolate ganache fudge frosting 1 x recipe
- pink paste colour
- icing sugar
- rolling pin
- spatula
- craft knife
- scraper (wallpaper scraper) approximate size 15cm (5in)
- baking tray
- dusting brush
- smoother
- plastic bowls
- dowels x 3
- ribbon pink
- edible sugar glue
- rose petal cutter (Orchard Products F6C)
- rose leaf cutter medium of three
- rose leaf veiner (Sugar City)
- dresden tool
- small marble/granite slab minimum size 30 x 30cm (12 x 12in)

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PREPARATION

Pre-make the chocolate sponges.
Use the recipes provided to prepare the white and milk chocolate cover pastes.
Follow stages 1-4.

Make the chocolate ganache fudge frosting as per the recipe.
Cover the cakes in the chocolate frosting mix.
Cover the cakes with the white chocolate cover paste.

Cover the base cake drum with the milk chocolate cover paste.
Place the marble slab into the freezer.

Quantities for Dark, White and Milk Chocolate Cover Pastes

Note for full instructions on how to make these pastes go to the February 2008 issue, pages 28 and 29.

600g (24oz) dark chocolate couverture (minimum cocoa butter content 58%)
300g (12oz) glucose syrup
25/30g (1/1½oz) stock syrup

600g (24oz) white chocolate couverture (minimum cocoa butter content of 27%)
200g (8oz) glucose syrup
100g (4oz) stock syrup

600g (24oz) milk chocolate couverture (minimum cocoa butter content of 28%)
200g (8oz) glucose syrup
150g (6oz) stock syrup

RECIPE

Chocolate Ganache Fudge Frosting

The quantity is enough to coat the two cakes for this project.

Ingredients

550g (1lb 4oz) dark chocolate couverture (minimum cocoa content 58%)
700ml (1.25pt) double cream
150ml ($^1/_4$pt) golden syrup
100g (8oz) caster sugar
vanilla extract to taste

Method

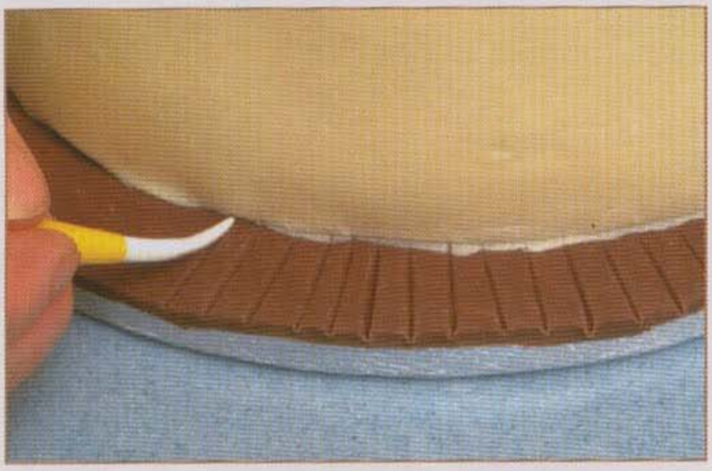
1 Place all of the chocolate into a large enough bowl to hold all the ingredients.

2 Place 150ml ($^1/_4$pt) of the cream, golden syrup and the caster sugar into a large saucepan, stir and bring to the boil. Boil for approximately five minutes on medium heat, until a pale golden brown colour has been reached, remove from the heat.

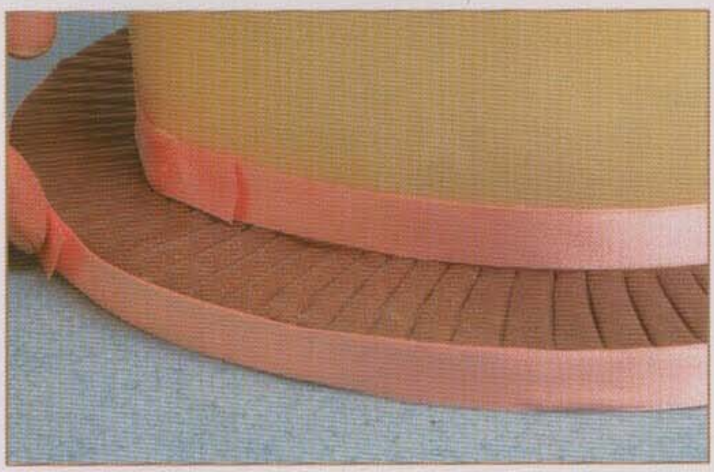
3 Bring to the boil the remaining cream and pour this and the syrup mixture over the chocolate and leave for 10 minutes before blending well. Adding the vanilla extract to taste.

4 When cool cover with cling film and place into the fridge until firm enough to use.

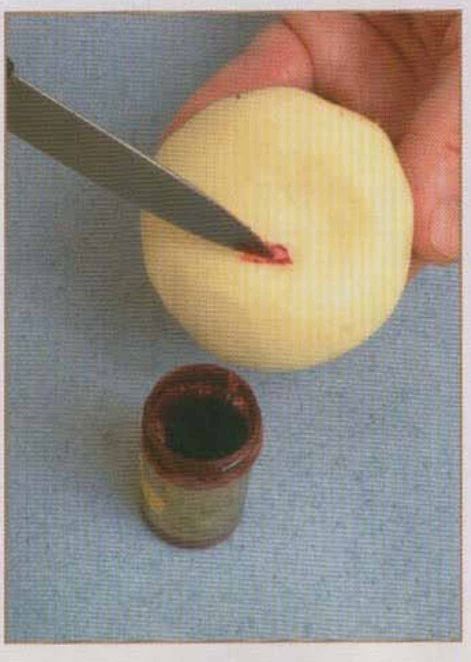
Note:
This mixture can also be used to glaze cakes. Just allow the mixture to cool to a coating consistency, be careful not to create too many air bubbles whilst blending before use. This mixture can be safely store for up to a week refrigerated in an airtight container. If the mixture becomes too firm just soften in a microwave on defrost for a minute or two until manageable for spreading.



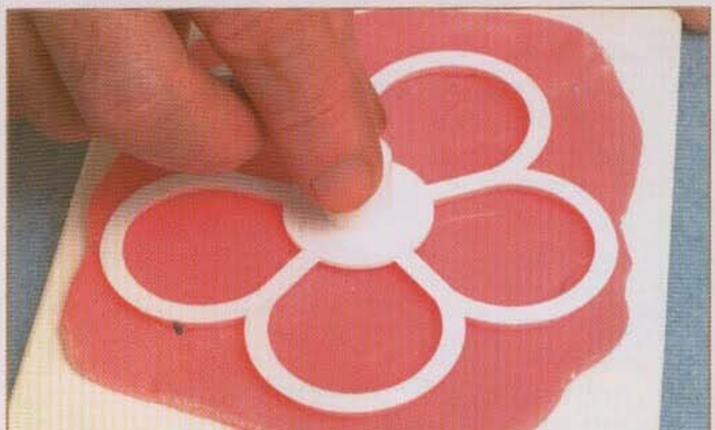
1 Knead $^2/_3$ of the white cover paste, roll out on dusted icing sugar and cover both the cakes. Cover the 30cm (12in) board with the milk chocolate cover paste and make evenly spaced grooves with a dresden tool around the base.



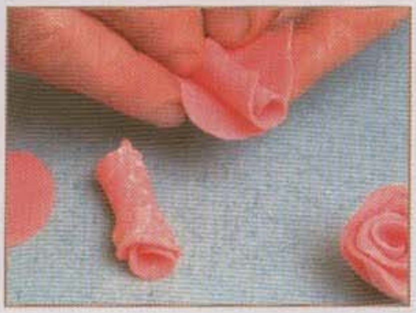
2 Finish by placing the dowel rods into the cake to support the top tier. And place the pink ribbon around both the base drum and the bases of the cakes.



3 Take the remaining white paste and any trimmings, add the concentrated pink colouring paste and blend to the desired colour.

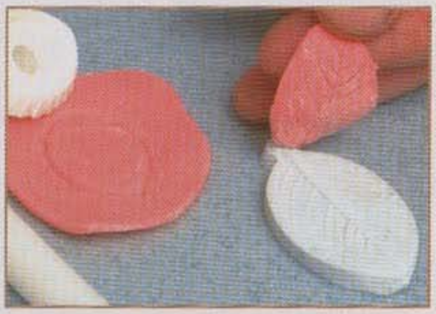


4 Partly roll the pink paste with the miniature rolling pin and press the rose petal cutter onto the paste, remove to produce the petals.



5 Take one of the petals and roll into a cone. Use the other petals and mould them around it to form little roses (no sugar glue is needed, as the paste will be sticky enough), make 25 roses.

6 To make the leaves roll the paste as before and cut out with the rose leaf cutter and press onto the rose leaf veiner to form your rose leaves place these at the base of the rose.

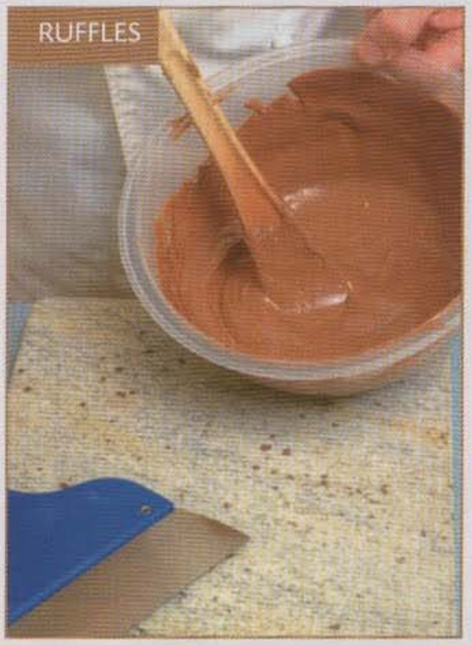




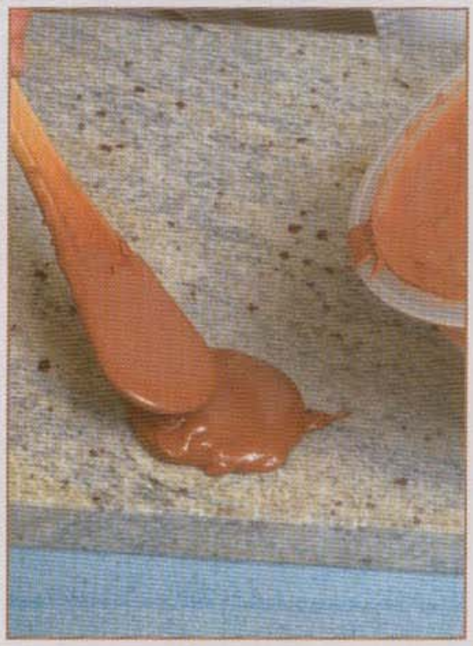
7 Start from the base of the bottom tier and assemble the roses and leaves, fix them to the cake with a little tempered white chocolate.

8 Finish with the roses resting along the ledge between the two cakes.

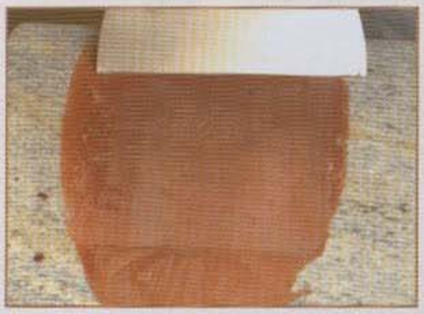




9 Pre-crystallize (temper), 1kg (2.2lb) of the milk chocolate couverture, see notes.



10 Place 3 to 4 tablespoons of the chocolate onto the frozen slab.



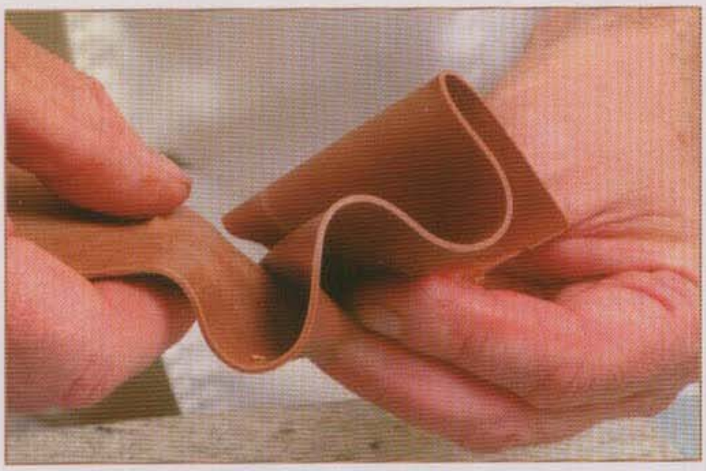
11 Use the scraper and apply pressure, draw towards you quickly 3 to 4 times until it looks set and dull in appearance.

12 Quickly using the edge of the scraper's blade, cut the chocolate lengthways in two, then trim the edges.





13 Lift off the chocolate strip with the scraper, hold the strip with your thumb and forefinger and twist into pleats and place onto a lined baking tray.



14 Continue using the chocolate to make your pleats two at a time. You will need approximately 12-16. Place the chocolate pleats into the fridge to set until firm.

TECHNIQUE

1 When making the pleats the first couple of attempts may not work due to the coldness of the slab shocking the chocolate, which causes it to set, after that it will be fine.

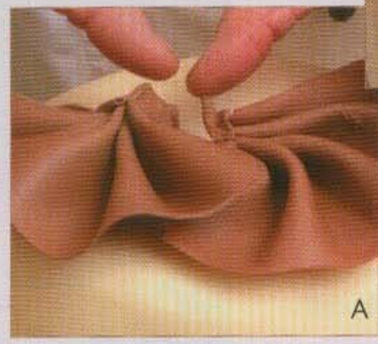
2 During the process the chocolate may begin to thicken in the bowl, if so, microwave it for a few seconds on high power and stir; this will maintain its fluidity.

3 The working temperature of the marble slab will start to rise thus making it harder to set the chocolate and mould it. At this stage, place the slab back into the freezer for approximately 1 to 2 hours and start the process again until you have acquired the correct quantity of frills for your cake.

4 Store the pleats in a covered cardboard cake box, in a cool area away from sunlight and strong odours until needed.



15 To assemble the pleats attach them together with melted chocolate, start with the largest and widest, as shown (A, B, C).



A

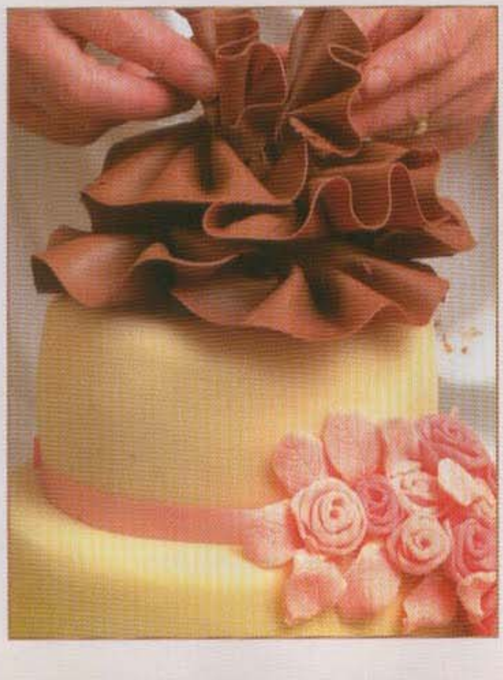


B



C

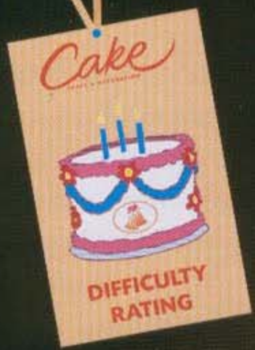
16 Build the pleats up using the small ones to create a pyramid effect, finish with two neat pleats on the top.



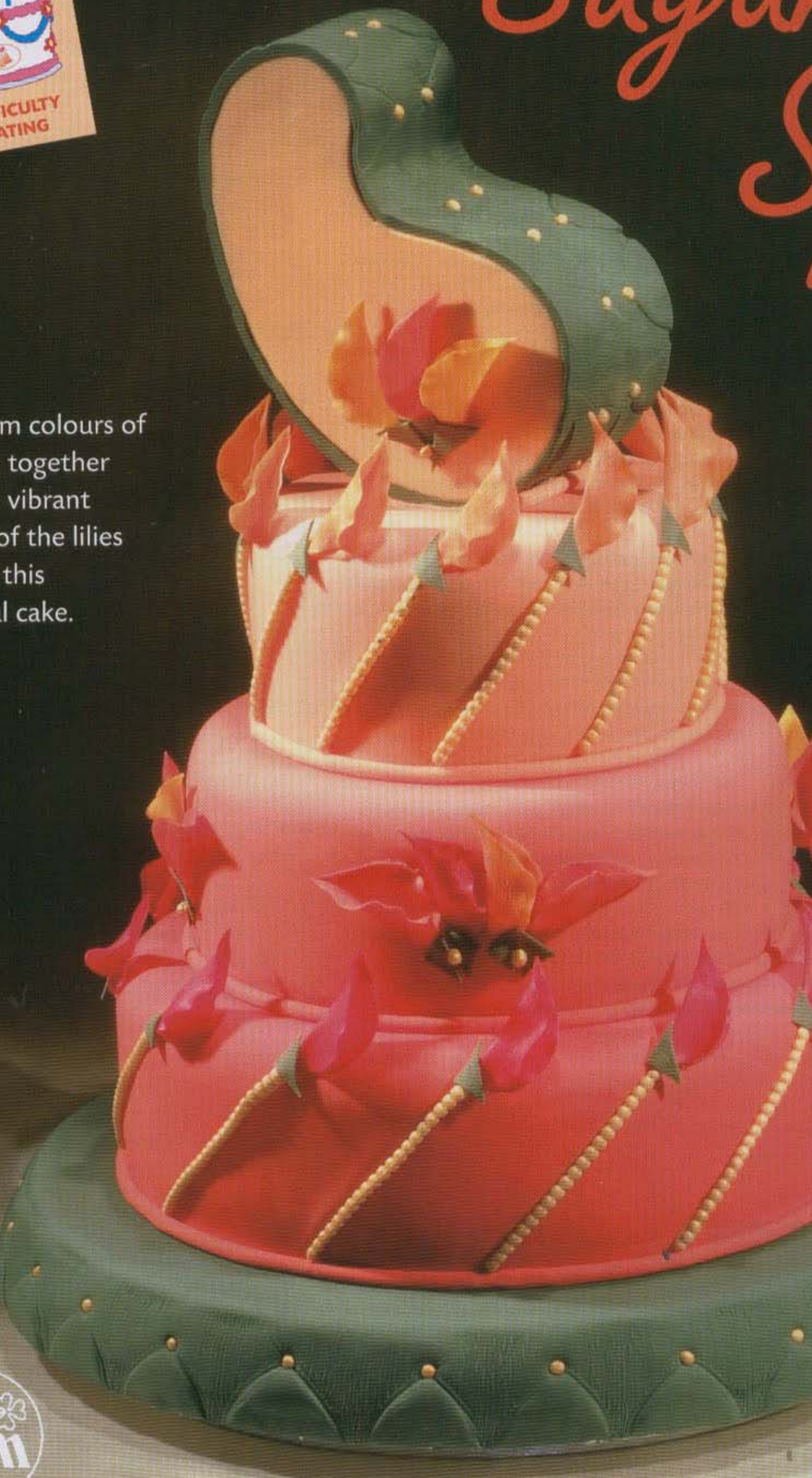



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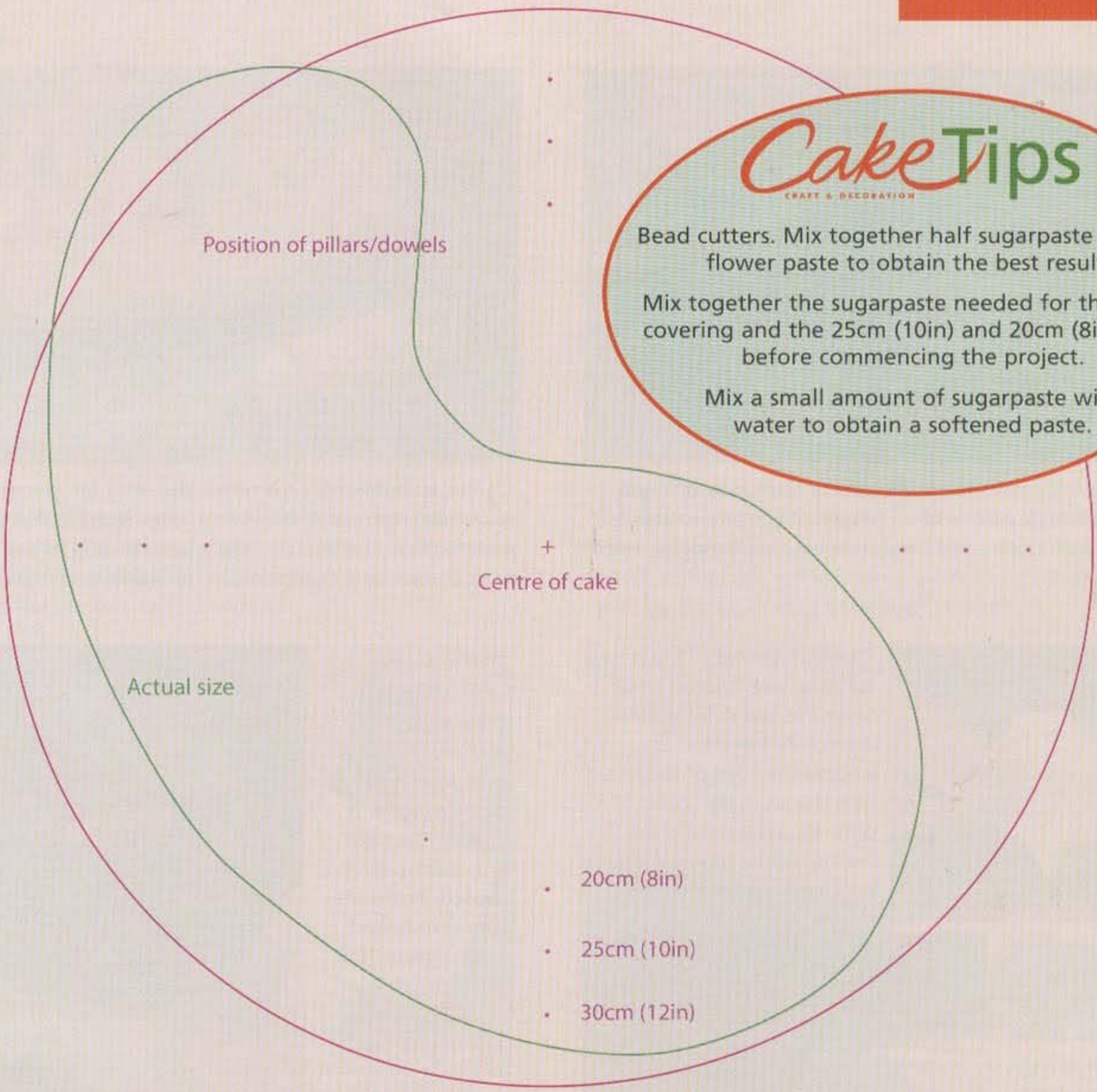
Sugar & Spice



The warm colours of autumn, together with the vibrant colours of the lilies inspired this colourful cake.



Ann Ockenden



CakeTips

Bead cutters. Mix together half sugarpaste and half flower paste to obtain the best results.

Mix together the sugarpaste needed for the board covering and the 25cm (10in) and 20cm (8in) cakes before commencing the project.

Mix a small amount of sugarpaste with water to obtain a softened paste.

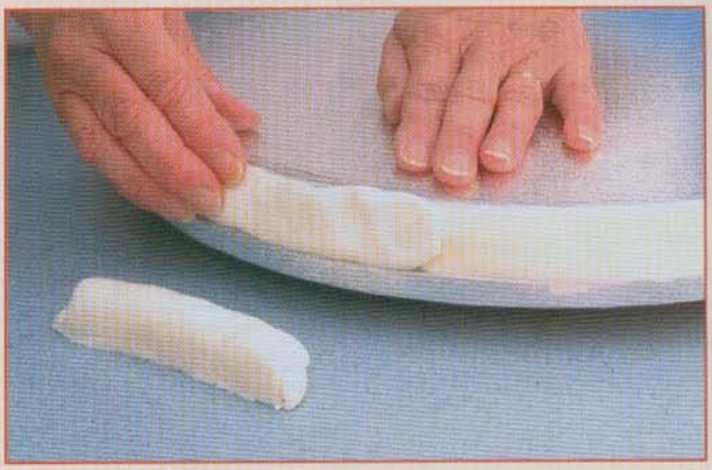
YOU WILL NEED

- rich fruit cakes round 15, 20, 25cm (6, 8 and 10in)
- teardrop cake size as template
- cake boards round 15, 20, 25cm (6, 8, 10in)
- cake drums round 30, 2 x 33, 36cm (12, 2 x 13, 14in)
- marzipan natural 5kg (11lb) (Renshaws)
- sugarpaste poppy red 2kg (4 1/2lb), orange 2kg (4 1/2lb), yellow 680g (1 1/2lb), lincoln green 450g (1lb),bottle green 450g (1lb), white 900g (2lb) (Regalice)
- flower paste 100g each, red wine, sunshine yellow, mango lily, white (Beau Products)
- dusting colours ruby red, red terracotta, egg yellow, berberis, mango, foliage green, gold (Sugarflair)
- apricot glaze
- clear alcohol
- sugar glue
- icing sugar for dusting
- rolling pins and non-stick board*
- smart mat*
- smoothers*
- firm foam pad*
- palette knife
- pastry brush
- veiner/dresden tool*
- bone tool*
- ball tool*
- knife/scriber*
- bead cutters number 2*
- arum lily set*
- pin tool*
- assorted paint and dusting brushes
- sugar gun
- plastic dowels x 9
- tweezers
- sponge foam
- PVA glue
- small spirit level

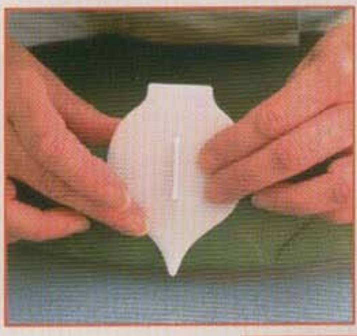
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1 Use PVA glue to secure the 30cm (12in) cake drum to the underside of the 36cm (14in) cake drum, to create a platform. Turn the boards over and glue the remaining two boards on top.

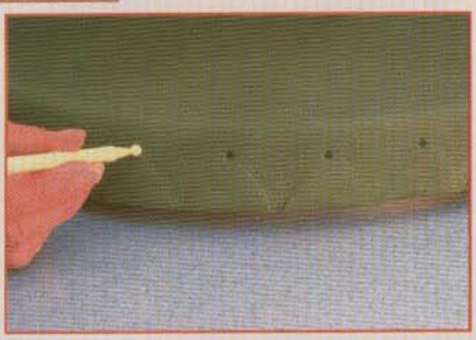


2 Place the boards on a turntable, roll a fat sausage of white sugarpaste, cut in half lengthways and press the paste around the boards. Rest a hand on top of the boards; work the paste with a smoother to achieve a smooth finish.

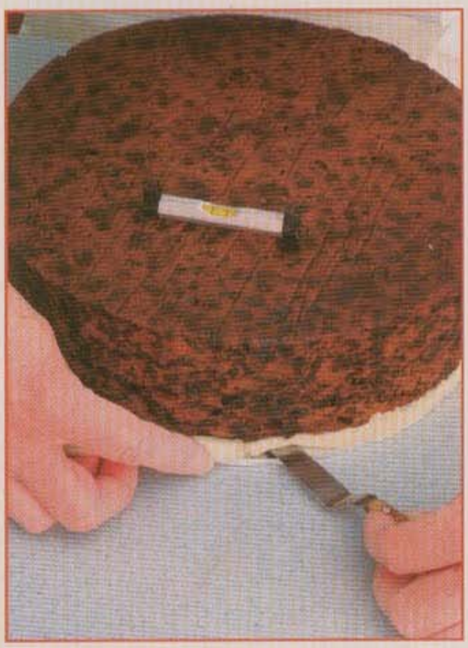


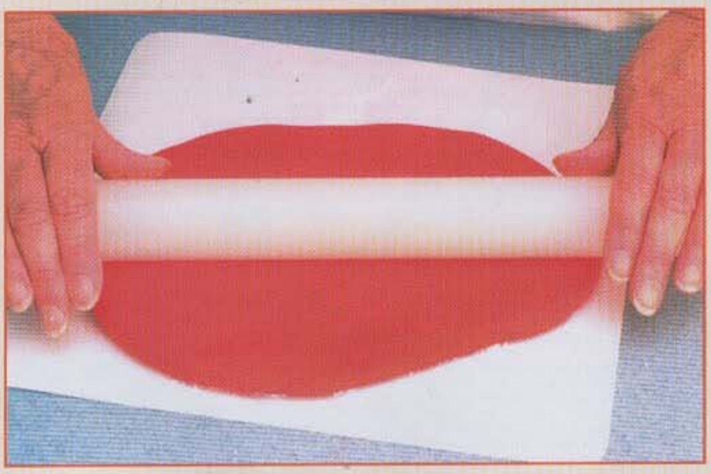
3 Mix together the two green sugarpastes and cover the board. Before the sugarpaste begins to dry, emboss the edge of the board with the arum lily veiner. With the tip touching the bottom of the board, press the veiner against the paste.

4 Use a small ball tool to make an indentation at the tip of each of the arch shapes; leave to dry.

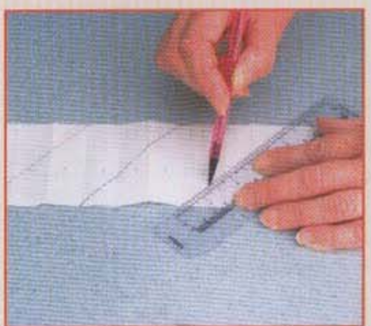


5 Place each cake upside down on a cake board. Lay a small spirit level on the cake surface and level up the cake with marzipan, if needed. Brush the cake with boiled apricot glaze. Roll out the marzipan; lift and cover the cake in one piece.





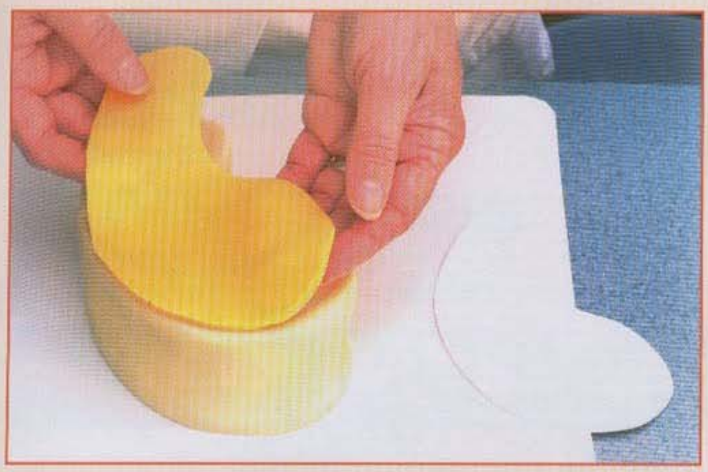
6 Brush the surface of the marzipan with alcohol. Roll out poppy red sugarpaste on a smart mat dusted with icing sugar and cover the cake in the usual way. Use a cake smoother to obtain a smooth finish.



7 Prepare a template for the 25cm (10in) and 15cm (6in) cakes, by measuring the length and height of the sides. Fold the paper in half and repeat the fold four times. Open out and mark diagonal lines, use the folds as guides.

8 Hold the template 'lightly' against the side of the cake to avoid dimpling the surface, transfer the design with the pin tool. Join the marks with the veining tool. Use the dresden end of the tool to deepen the groove.

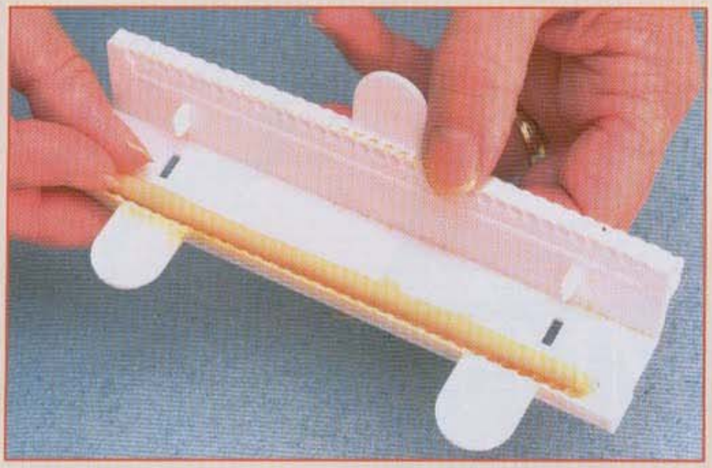




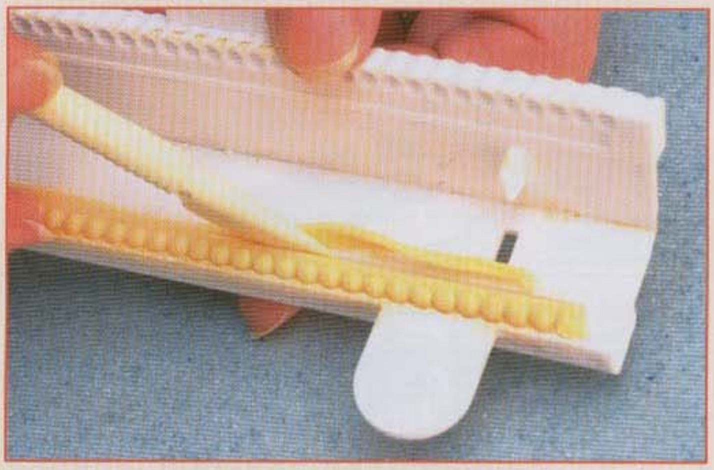
9 The 20cm (8in) cake is covered with a mixture of half poppy red and half orange. For the 15cm (6in) use orange only. For the teardrop cake use two parts yellow to one of orange. The long side is covered in green and decorated the same as the baseboard.



10 Prepare a paper pattern from the template and mark positions of the dowels on the cakes. Cut the dowels to the height of each cake - 25cm (10in) and 20cm (8in) only. Sterilise each rod in boiling water before inserting into the cake, the small cake has a single dowel.



11 Mix together an equal quantity of yellow flower paste and white sugarpaste. Roll into a thin sausage shape and lay onto the two-tab side of bead cutter number 2.

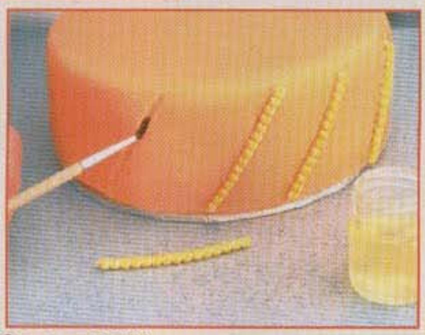


12 Close the cutter, press together firmly, open the cutter and trim the excess paste with a knife tool. Approximately 26 strings of beads are required for the side designs. Any leftover strings can be cut and moulded into individual beads to decorate the baseboard, teardrop cake and the sprays.



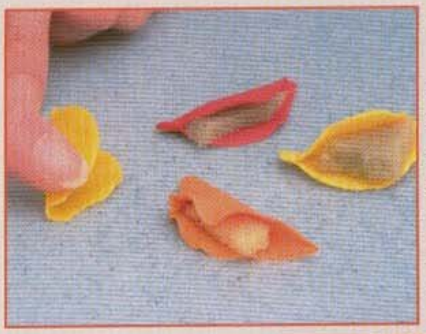
13 Lift the beads from the cutter; lay on a piece of kitchen towel and dust with gold dusting powder.

14 Brush sugar glue along the length of each groove and around the sides of the 25cm (10in) and 15cm (6in) cakes. Lift a string of gold beads and lay it along the groove; press into place.





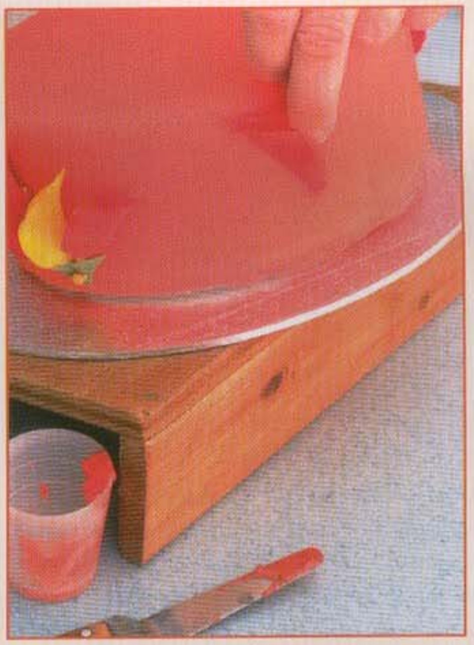
15 To make the flowers, cut a number of small petals from each of the coloured flower pastes with the number 3 Arum Lily cutter. Emboss each one with the veiner; soften the edges with a bone tool. Turn over and draw from the tip down the centre with a veining tool.



16 Brush each petal at the base with a little sugar glue. Fold the petal over and secure. Lift and shape slightly, supported in the open position with a small piece of sponge foam and leave to dry.

17 Use a selection of dusts and dust the dried flowers. With a pair of tweezers hold each flower at the base and pass through the steam from a kettle. Place on sponge foam to dry.





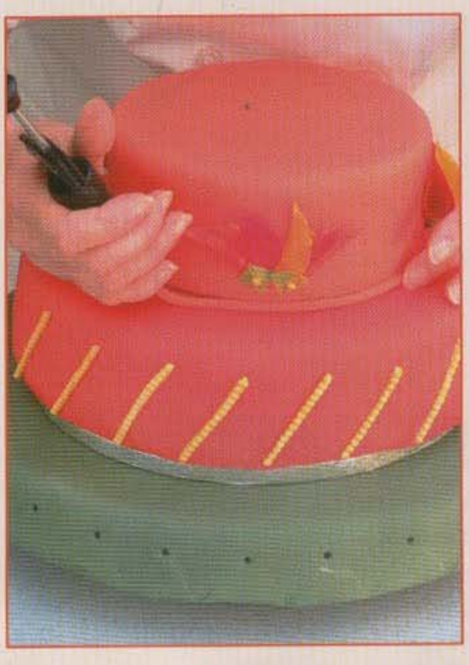
18 To decorate the second tier and the teardrop cake, attach small arrangements of flowers to the side of the cake. Secure them with softened paste to match the colour of the cake.



19 Roll out a strip of green flower paste; emboss with the veiner. Use the top half of the small cutter, cut out the shape to make a calyx.

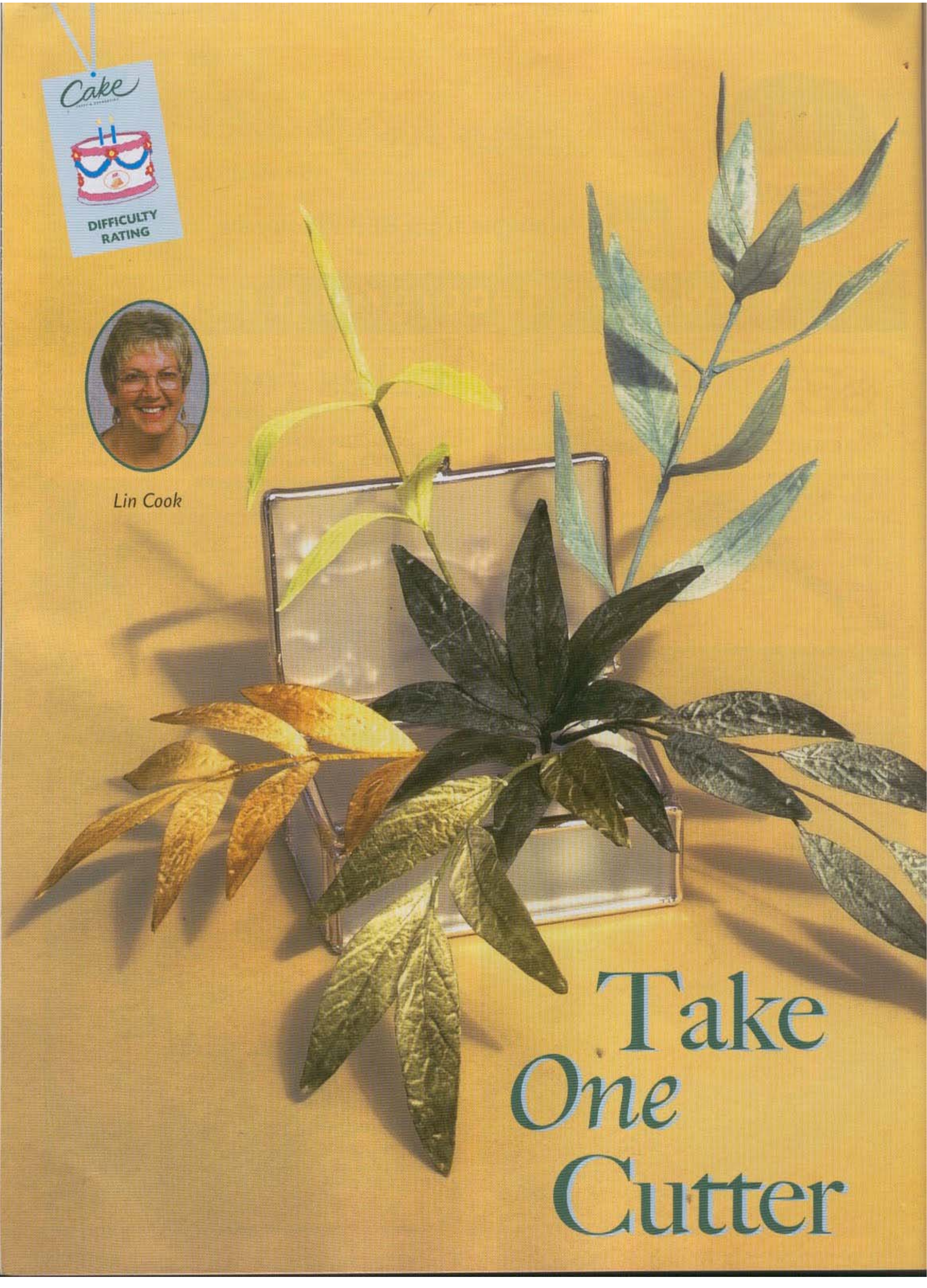
20 Apply softened paste around the base of the single dowel on the small cake. Trim the dowel to size. Carefully lower the teardrop cake into position.





22 With a brush and sugar glue, dampen around the base of each cake. Use a sugar gun fitted with the large hole disc and extrude lengths of sugarpaste to match each cake. Arrange the flowers and calyx to the top of each string of beads with softened paste.





Lin Cook

Take *One* Cutter

I have taken a ruscus cutter and a hydrangea veiner to create 6 varied leaf and sprig styles. I have coloured each one a different shade of green to emphasise these variations. Remember that each style could be in any colour including super pearl for bridal foliage and could also be coloured gold, silver or ruby for wedding anniversary arrangements.

Tape the foliage into sprigs straight away as described in this project, so the leaves can be assembled without breakage and shaped correctly to suit the occasion. It is easier to judge if sufficient foliage has been made for a particular arrangement when assembled and eliminating the daunting task of taping together lots of leaves.

YOU WILL NEED

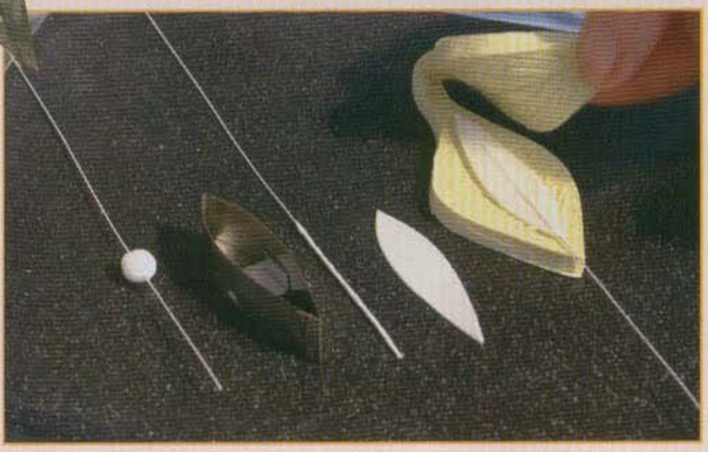
- platinum flower paste antique white (Sugar City)
- ruscus leaf cutter (Sugar City)
- hydrangea leaf veiner (Sugar City)
- crystal powder colours tropical lime, gingko, eucalyptus, moss, ivy, spruce (Sugar City)
- white wires 33 gauge
- leaf glaze (50% confectioners varnish 50% isopropyl alcohol)
- plain tissues
- florist's tape $^{1}/_{4}$ width

BASIC LEAF MAKING METHOD

1 Roll platinum paste very thinly.



2 Place a small ball of paste on a $^{1}/_{2}$ length 33g white wire, roll between finger and thumb to coat the end of the wire for the length of the cutter, place into a plastic bag. Repeat for each leaf (usually 5 per sprig). Flip over the rolled out paste and cut out 5 leaves. Tack one paste-coated wire to the leaf and place on the leaf veiner, cover with the back veiner, press firmly to vein and attach the wire.



COLOUR AND GLAZING

3 Brush chosen colour down the leaf from the tip to the wire, keep the back of the leaf lighter than the front. Dip into leaf glaze, blot on plain tissue and stand for a few seconds to dry.



Cake Tip

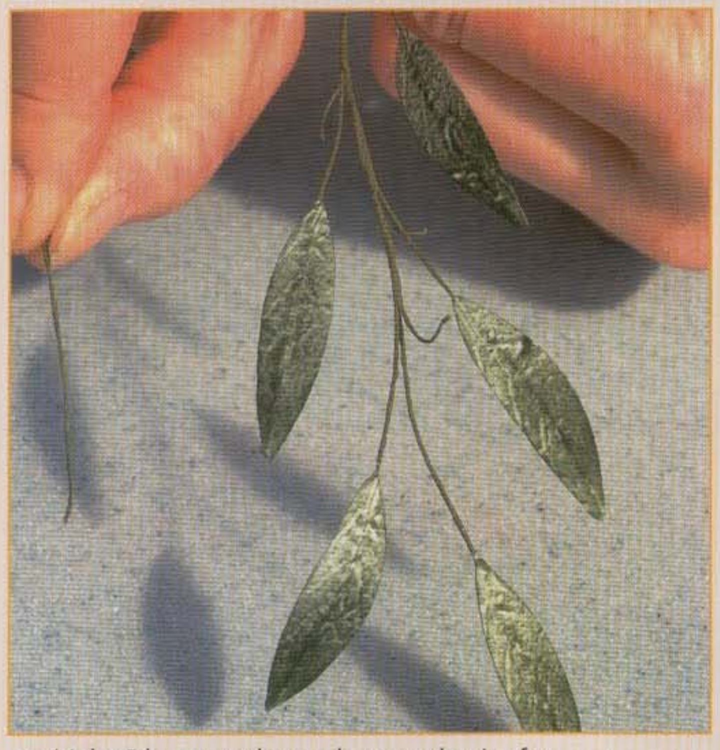
If a shinier leaf is required, complete each sprig, then re-glaze the upper surface only with a cotton bud. Do not blot but allow to air dry. Repeat if required.

RUSCUS

4 Make 5 leaves. Join $\frac{1}{4}$ width tape immediately below one leaf. Tape down the wire for $\frac{1}{4}$in, add in a second leaf on the right, tape down for $\frac{1}{4}$in, and add in a third leaf on the left. Tape down a further $\frac{3}{4}$in and add in the fourth leaf on right, finally tape down another 1in and add the last leaf on the left. Note that no wire shows at base of each leaf. When all the leaves are in position, continue to tape to the end of the wires. Stroke each leaf between finger and thumb to shape.



WEEPING FIG



5 Make 5 leaves and tape down each wire for approximately $1\frac{1}{2}$in. Twirl $\frac{1}{4}$in width tape between fingers and break into $\frac{1}{2}$in lengths to create aerial roots. Attach tape to first leaf and join leaves in alternately adding a root with each stem until all are in place. Tape down stem. Place leaves to right and left alternately and stroke each leaf to a soft curve.

Cake Tips

When taping a stem of leaves, have a slightly longer stem between each leaf or pair of leaves to create a more realistic stem.

To make a simple weeping fig, remove the root.
Take care that no wire shows at base of each leaf.

If you don't have the correct colour tape, use white tape then paint with a mixture of powder colour and paintmate.

FERN

6 Make 7 leaves. Join the tape to one leaf, tape down the wire for $\frac{1}{2}$in and tape a pair of leaves in. Continue down stem for $\frac{3}{4}$in and tape the next pair in. Continue down the stem for 1in and add in the remaining pair. Shape leaves.



BAMBOO

7 Make 5 leaves. As soon as the glaze is touch dry, roll out one leaf with the wire inside. Join tape to the base of the rolled out leaf and add in 2 flat leaves at the same position and without any wires showing. Tape down for 1in and add the remaining two leaves in same way. Tape to the end of the wires. Stroke leaves into shape.



PASSION FLOWER STYLE LEAF

8 Make 3 or 5 leaves. When glazed and ready to handle, tape together at the same place and then tape down the wire. Moisten the very lowest edge of the adjacent leaves and hold together for a moment. When all the leaves are joined to each other stroke the wires to shape.



Cake Tip

Always bend the wire at 90° where the paste finishes to make taping together more accurate.

EUCALYPTUS STYLE

9 Make 10 leaves, 4 small and 6 large. When glazed and ready to handle tape 2 small leaves together at the same place then in pairs alternately as shown.





Hollywood Glamour Cakes 2007

Part 2

In the August issue we brought you the first selection of award winning cakes from the Oklahoma State Sugar Art Show held each year in Tulsa, Oklahoma, USA. The theme was Hollywood Glamour Cakes. This month we showcase the remaining winners.



Kerry Vincent
Photography: Gene Johnson, Hawks Photography



Martha Agnew - Kansas - Dancing The Piccolino
Peach pearl drapes and roses with unusual sky-blue and peach flooded cameos, Martha creates a new take on the bride and groom topper, Fred and Ginger look-alikes, dancing with joy. Astaire specially wrote 'The Piccolini' for the 1935 movie "Top Hat."



Jennifer Jones - Oklahoma - Bejeweled
Jennifer has used jewellery, floating extension work, along with tailored bows centred with colourful isomalt stones. The royal iced accents have been painted with silver and gold then topped with an icy gem.



Leanne Pomellitto - California - Breakfast With Harry Winston

Mixing the mediums, Leanne's exhibit celebrates Harry Winston's participation in the annual Oscar line-up. Poured sugar jewellery and pearls (as well as a stand that has been formed by pouring hot sugar through a tube then shaping it into a teardrop). A whacking great faceted isomalt diamond adds the final flair.



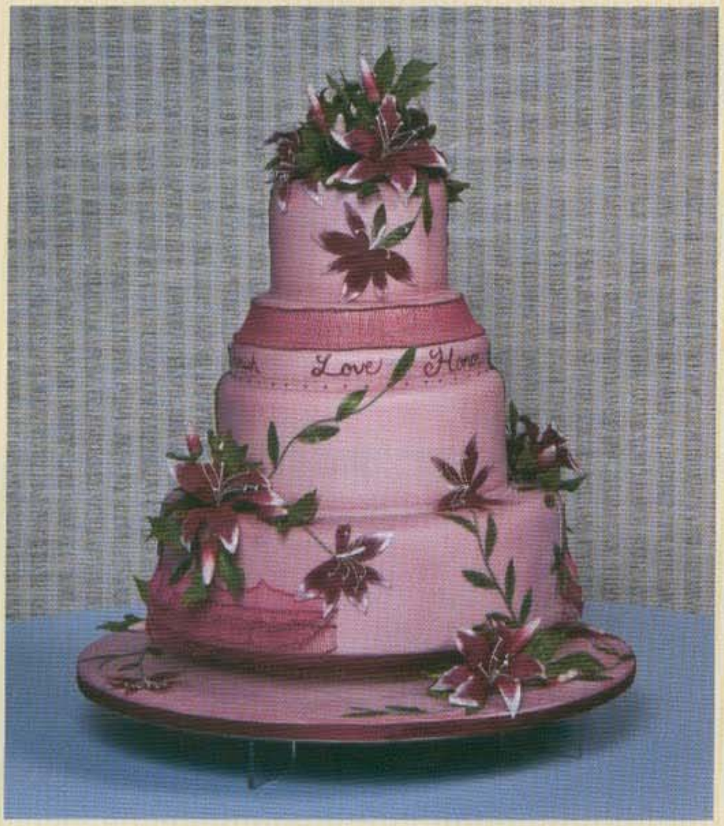
Dawn Parrott - Texas - And The Winner Is?

Grand staircase glamour: Taking cues from the red carpet we see an entire list of Oscar movie winners inscribed on the staircase, which is cleverly draped across five square tiers. Floral details accent as well as outline staircase and bold black border wings are filled with white piped hearts and curlicues. A glitzy movie reel tops the lot.



Claire Carrie - Ontario, Canada - And The Oscar Goes To?

Claire goes to town with a light-hearted black and white creation that she embellished in an up-to-date way with contemporary twists. Lots of glitzy glitter highlights the unique fantasy flowers, leaves and pleated overskirt.



Ruth Rickey - Oklahoma - Berry Beautiful

Halle Berry's 2002 red carpet dress was the inspiration for Ruth's burgundy and pink cake. The cake was airbrushed pink, and tricolour bridgeless extension work added to the bottom tier to replicate the sheer illusion of the dress. The lilies were also multi shades of burgundy. A mixture of cocoa butter and petal dust was used to hand-paint the script.



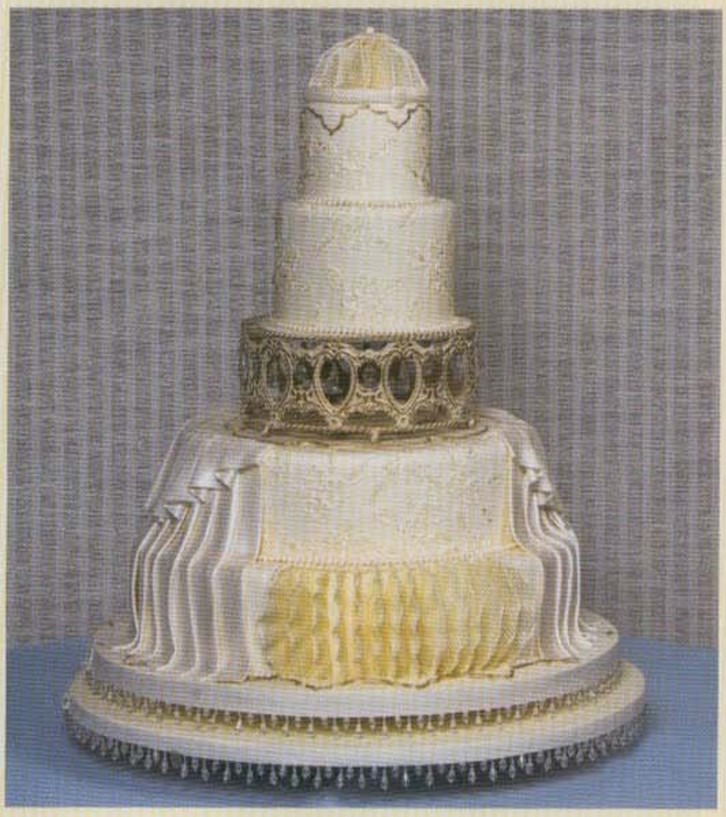
Bob Johnson - Alabama - Queen Of The Golden Age - Gloria Swanson

The gilded life-sized pastillage swans would seem right at home on the steps of an antebellum home. Flower paste roses, peonies and parrot tulips in strong shades of blue and magenta certainly captured the attention of the public. The cake rested on a plateau edged with bas-relief sugar appliqués.



Wendy (Wai-Yee) Suen - Ontario, Canada - Glitz & Glamour

Wendy created great three-dimensional structure with clever accessories as she celebrated the ubiquitous film 'My Fair Lady.' Black extension work detailed with white Swiss dots; black tipped ruffles; stunning feathers, black and white ribbon and pretty flower paste floral flourishes.



Janette Pfertner - Texas - All That Glitters

Flower paste blooms are composed into a colourful bouquet that includes poppies, lilies and snowdrops, adding impact to a monochromatic cake. Sugarpaste lace netting was applied to the cake top and centre-front of the base cake. The top three tiers have brush embroidery embellished with gelatine sequins and piping gel.

Floral Fantasy



Lisa Slatter

Victorian fans were not only used as a fashion accessory, but also as a means of flirtacious communication between young men and women.

Creating Wedding & Anniversary Cakes

Available from all good sugarcraft and cake decoration suppliers, or for further information contact Knightsbridge PME Ltd, +44 (0) 208590 5959.



YOU WILL NEED

- fruit cake fan 15, 20, 25cm (6, 8, 10in)
- marzipan 3.6k (8lb)
- sugarpaste ivory 4kg (9lb)
- flower paste 400g (14oz)
- modelling paste 800g (1lb 12oz) 50/50 flower paste/sugarpaste
- royal icing - ivory
- paste food colour pink, spruce green, cream
- dusting powders pink, dark green, gold, opal gold
- confectioners' glaze $^1/_2$ glaze
- dipping solution/alcohol
- cake drums fan 20, 25, 30cm (8, 10, 12in)
- ribbon pale pink 1.5cm wide x 3m
- ribbon ivory organza 7mm wide x 3m
- templates fan, butterfly
- ribbed rolling pin (PME)
- tubes 1, 2, 3 leaf tube 50 (PME)
- blossom cutter large, medium, small (PME)
- rose leaf plunger cutter large, medium, small (PME)
- plunger blossom set (PME)
- calyx cutter large (PME)
- wires green 24, 26, 28g
- stamens medium white
- floral tape green
- bullion wire gold

PREPARATION

Cover the cake drums with ivory sugarpaste and dry overnight. Marzipan and cover each cake with ivory sugarpaste. Leave overnight to dry. Carefully lift up each cake and position centrally onto the prepared cake boards.

With pink flower paste make approximately 20 wired roses at varying stages from bud to full blown, use the all in one method and the five petal blossom cutter. Add a green flower paste calyx to the back of each rose and leave to dry. Once dry, dust the edges of the rose petals and the calyx.

Make approximately 50 wired rose leaves, again in varying sizes. Once dry dust with dark green, pink on the edges and finish with some gold. Glaze the leaves with a half glaze.

LILY OF THE VALLEY STEMS

1 Roll a small ball of white flower paste, then roll white flower paste quite thinly and cut out a blossom with a medium plunger cutter. With a ball tool, cup the centre of the blossom and then stick the cupped blossom onto the surface of the prepared small ball of flower paste with sugar glue. Cut a double ended white stamen in half, push one half of the stamen through the middle of the flower, pulling the stamen head right down into the throat of the flower to exit at the base. Make several of these and tape them onto a 28g green wire. Dust the centres and backs of the flowers with green.

DECORATION

2 Prepare some modelling paste. Remove 500g and colour the remaining 300g pink. Roll out some ivory modelling paste 2mm thick and texture with the rib roller, roll across the paste in one direction, then turn the paste through 90° and roll across the surface again to create a grid effect.

3 Cut out a small five petal blossom, remove one petal (see template) and fold the remaining four petals to look like a butterfly. Create an 'M' shape piece of card and lay the butterfly shape into a valley. When dry dust with gold. Make three butterflies in total.

Cake Tips

When making roses the centres should be firm, therefore prepare them in advance and allow to dry.

4 Place the small fan template on top of textured modelling paste and carefully cut around it with a craft knife. Use the template as a guide, mark the position of the sections of the fan and the areas to be overpiped. Repeat for the other two sizes. Secure each fan cake top centrally to the top of its corresponding cake with water.

5 Cut out four large pink blossoms. On the large cake, stick one blossom in each section at the top of the fan cake top, with water. Repeat with the medium and small blossom cutters for the other cakes. With tube 4 and royal icing pipe a bulb in the centre of each flower. Add texture to each of the petals by piping a ball of icing at the base of each petal and before it dries, use a damp paintbrush to draw the icing up and over the surface of the petals.

6 Pipe three small leaves around the flower, two at the top edge in the petal indentations and one at the bottom edge in the petal indentation. Paint the centre of all of the blossoms, the textured area on all of the petals and all of the piped leaves with gold lustre mixed with alcohol.

7 With tube 2 and ivory royal icing pipe a bead border all around the bottom edge of the fan where it joins the cake surface. Repeat for the other two cakes.

8 With tube 3 over pipe the 3 straight dividing lines which extend from the top edge of the fan down to the bottom edge. Now pipe a border all the way around the edge of the fan. When dry paint with some gold lustre/alcohol.

9 With tube 2 pipe a scalloped herringbone design just below the blossoms, as indicated on the template. Pipe one teardrop slanting one way and then the next one slanting the other way, always meeting up along the line in the middle. With the same tube, over pipe the stems in each of the bottom sections of the fan cake top. Pipe a leaf on the top of each stem using a small leaf tube and one right at the base where all the stems meet. Pipe three leaves at each corner point and also at each indentation along the top edge of the fan. Once dry, paint over with some gold lustre and alcohol.



10 Roll out more grid effect modelling paste. Cut out lots of five petal blossoms with the large plunger blossom and whilst still soft, stick around the base of each of the cakes at regular intervals so that three petals stick against the side of the cake and two petals fold forwards onto the cake board. Cut out some pink medium sized plunger blossoms and attach these into the centres of each of the large textured blossoms. Fill in the gaps in between each of the large blossoms around the side of the cake base with punched out medium sized ivory plunger blossoms. Pipe a small ivory bulb at the centre of each of the blossoms. Paint the centres with gold/alcohol. Fill in any remaining gaps with piped leaves. Once dry, paint the leaves with gold/alcohol mixture.

FINISHING TOUCHES

1 Tape together the roses, lily of the valley and rose leaves into three teardrop shaped sprays in suitable sizes. Tape in some thin ivory organza ribbon at the base of each one and give each spray a modern twist by wrapping some gold bullion wire around it.

TECHNIQUE

Five Petal Roses

1. Use flower paste to mould a basic cone that fits approximately three quarters of the length and width when laid across one of the petal shapes.
2. Make a hook at one end of a wire and insert this into the fat part of the cone.
3. Cut out three five petal shapes using one size of cutter, shape and soften the edges of the petals.
4. **Layer 1** - paint one petal lightly with gum glue, Thread the wire through the centre of the paste and wrap the petal tightly around the top of the cone. Attach the remaining petals in the following sequence, number 3, then 5, number 2 and finally 4.
5. **Layer 2** - thread the wire through the centre of the paste and attach the petals tucking one petal inside the other.
6. **Layer 3** - thread the paste onto the wire and attach the petals. These petals do not require overlapping. See calyx below.

Single Petal Rose

1. Bend a hook into one end of a 24g wire. Make a cone of pink flower paste to fit into the smaller chosen petal cutter. Insert the hooked wire and attach the cone firmly at the base. Leave to dry.
2. Roll out two petals with the smaller cutter, thin the edges, but do not frill. Glue both petals and attach the first one high around the cone. Attach the second petal directly opposite the first one.
3. Roll out three more petals, thin the edges with the ball tool, add a little glue to one side of each petal and interlock these around the centre, ensuring that they sit slightly higher then the previous layer.
4. Repeat this with three more petals giving each petal more movement.
5. Select a rose petal cutter one size larger and cut out five petals. Thin the edges and give each petal a lot of movement. Interlock these, placing them slightly higher than the previous layer. With a cocktail stick furl some of the petals over.
6. Cut out five more petals slightly larger, thin and cup them with a bone tool and leave them to firm up. Glue the base of these petals and attach them around the rose overlapping them and tucking the last petal underneath the first. Leave to dry and edge with some pink petal dust.

Calyx

1. Roll out green paste over a mexican hat board and cut out a rose calyx.
2. Thin the edges and centre vein each sepal with the cutting wheel. Push the wire through the calyx, glue and attach behind the rose.



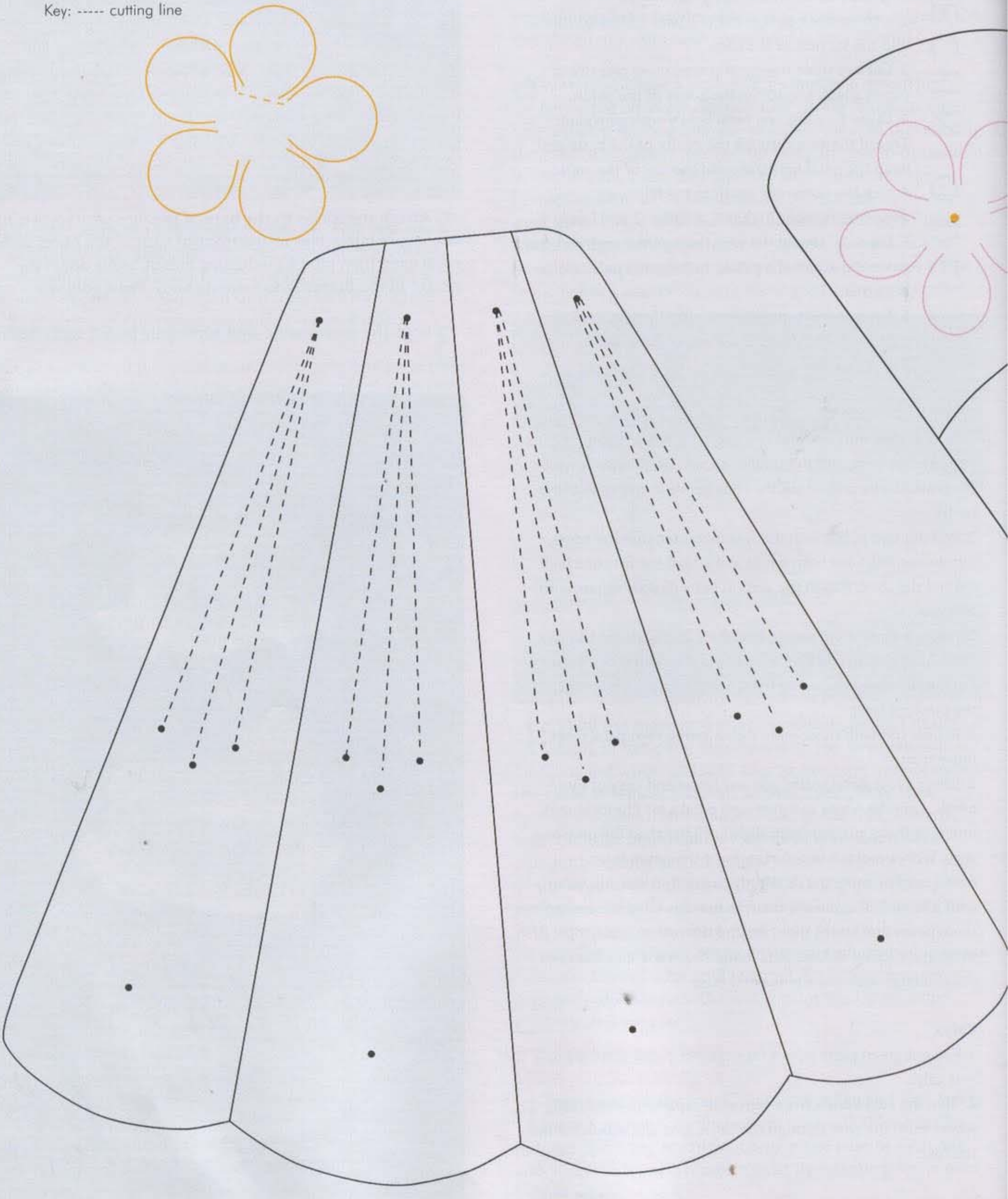
2 Attach the sprays to the base of the fans with royal icing. Secure butterflies to the front of each of the cakes with royal icing then pipe a graduating line of beads down the centre of the butterfly to form its body. Paint gold when dry.

3 Edge the cake boards with some pale pink 1.5cm ribbon.



Butterfly template

Key: ----- cutting line





Key: • flower centres

outside lines - cutting lines
inside lines - scribed lines
for overpiping

| guideline for overpiping

Westminster College cake decoration courses have been running for 10 years and this month we are able to show you a small selection of their wonderful work.

Both students and staff took part in this years Hotelympia 'Salon Culinaire' held at Excel Centre, London and achieved 2 Gold, 5 Silver, 3 Bronze and 4 Merits awards. Congratulations from Cake magazine to all involved.



Intermediate wired sugar flower class students with Joan Kimber their tutor.



Cris Muldoon Intermediate wired sugar flowers.



Satoko Watanabe Introductory wired sugar flowers.



Lee Peng Gan Introductory wired sugar flowers.



Satoko Watanabe Introductory wired sugar flowers.



Satoko Watanabe Introductory wired sugar flowers.



Viktorija Finkel Intermediate wired sugar flowers.



Joulene Jaggernauth Introductory wired sugar flowers.



Albana Alia Intermediate wired sugar flowers.



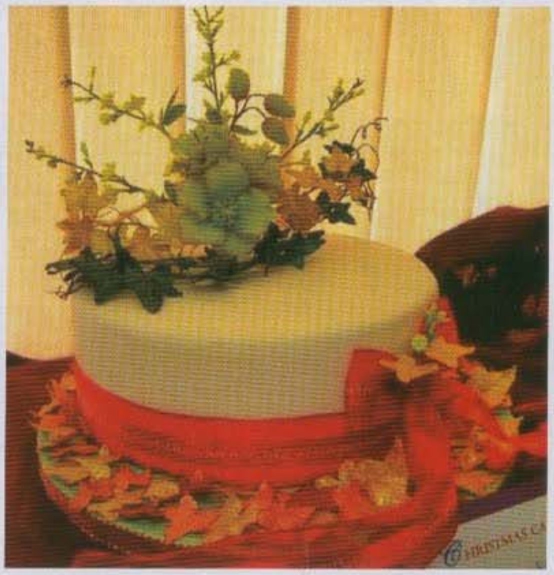
Cris Muldoon Intermediate wired sugar flowers.



Heidi Robson Introductory wired sugar flowers.



Ata Ibrahim Intermediate wired sugar flowers.



Lee Peng Gan Introductory wired sugar flowers.



Albana Alia Intermediate wired sugar flowers.



Lee-Ann Welsh Silver Celebration Cake-Sugarpaste.



Lee Peng Gan Introductory wired sugar flowers.



Vivian Lee Silver Wedding Cake.



Yongtae Lee Bronze Pastillage Mask.



Satoko Watanabe Gold Floral Sugarcraft.



Jacqui Kelly Silver Novelty Cake.



Lee-Ann Welsh Bronze Pastillage Mask.



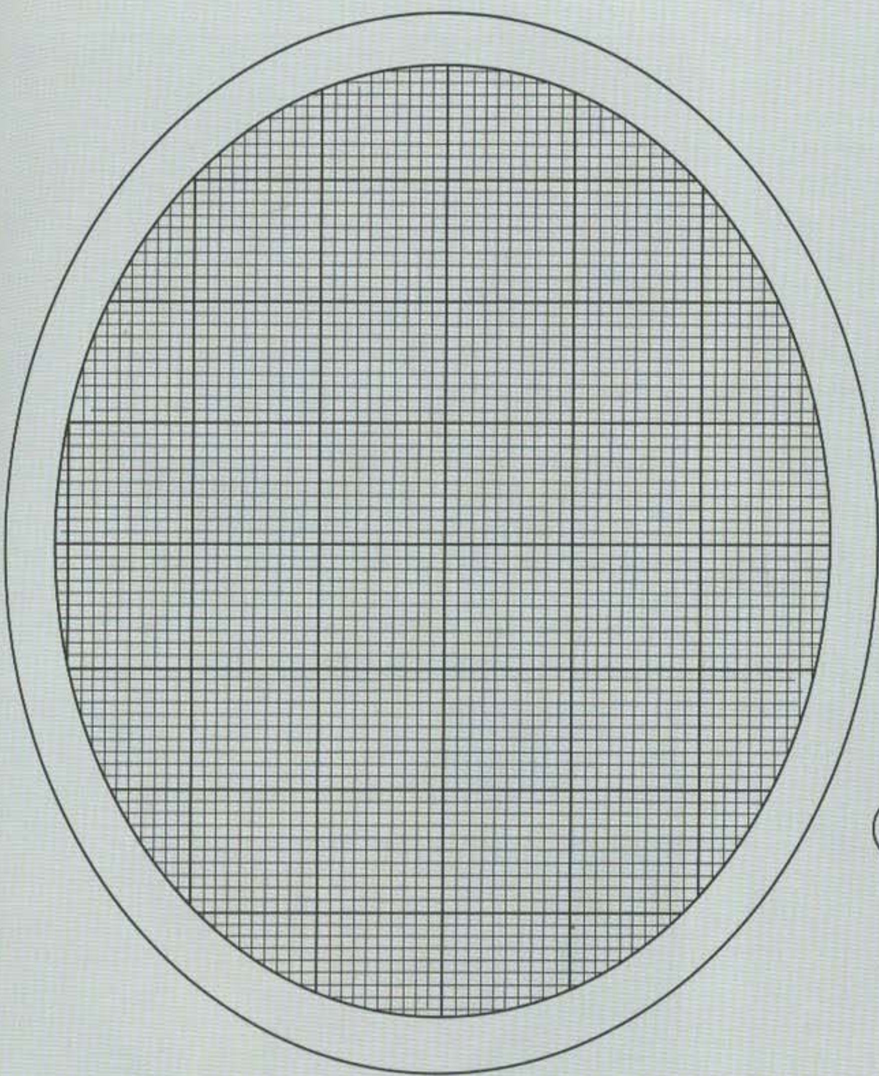
To Have & To Hold

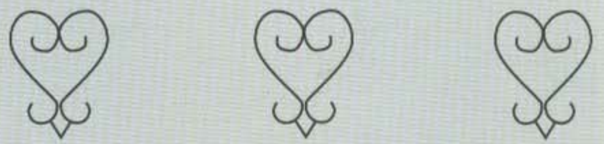


Charitha Fonseka

Charitha made a cake very similar to this one for the salon at Hotelympia 2006, and she won a gold medal along with a best in class award for this outstanding cake!







Lace

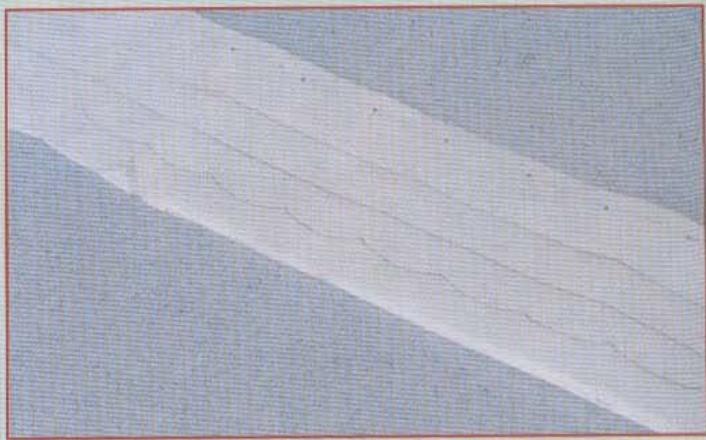
ABCDEFGHIJKLM
NOPQRSTUVWXYZ

YOU WILL NEED

- scalloped oval cake 25cm (10in)
- scalloped oval cake drum 36cm (14in)
- marzipan $1^1/_2$kg (3lb)
- ivory sugarpaste 2kg (4lb)
- royal icing dark pink, medium pink, light pink, dark green, medium green, light green, ivory and white paste colour pink green ivory
- medium and small paper icing bags
- a cross-stitch pattern of your choice
- greaseproof paper
- graph paper
- cellophane
- wooden board or plain medium size tile
- scriber
- glue stick
- sterile pins
- piping tubes 1, 0, 00



1 Cover the board with ivory sugarpaste and leave to dry for 2-4 hours or more if necessary. Cover the cake with marzipan and sugarpaste and secure the cake to the dry board.



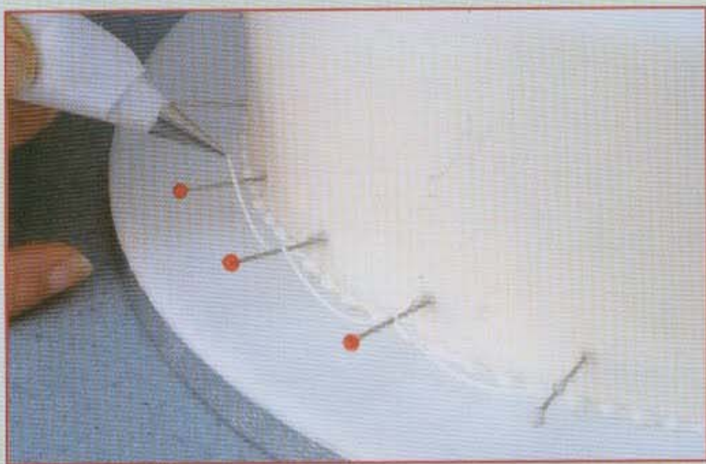
2 Measure the perimeter of the cake with a greaseproof paper strip the same height as the cake. Divide it into equal portions keeping dots $2^1/_2$cm (1in) apart and $^1/_2$cm (0.25in) away from the bottom. Then, add two straight lines and reversed scallops from 3cm ($1^1/_2$in), $4^1/_2$cm (2in) $6^1/_2$ ($2^3/_4$in) away) from the bottom.



3 Secure the paper around the cake and scribe the design through the paper.

4 Pipe a small shell border with a number 0 tube along the bottom edge of the cake.

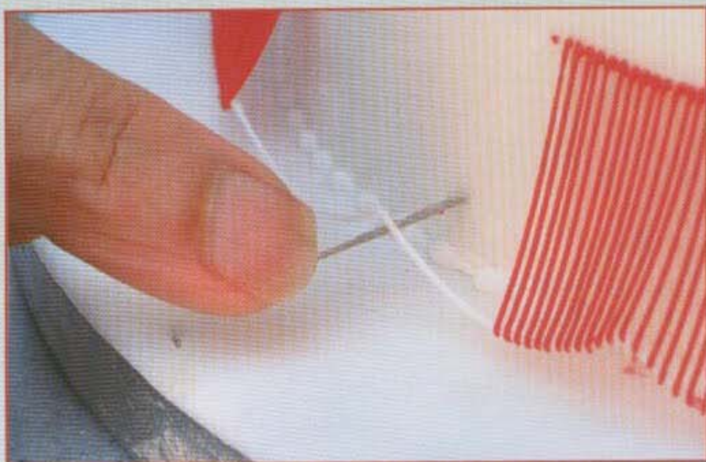




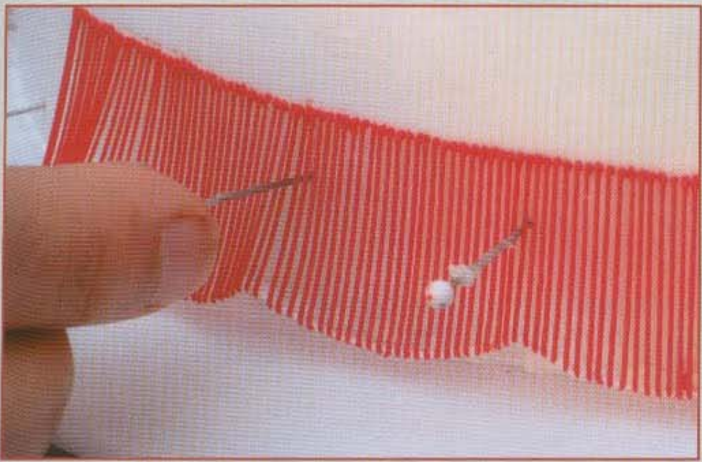
5 Grease the pins with white vegetable fat and insert the pin tips on to the marked dots. Use freshly made royal icing, pipe loops from pin to point with a number 0 or a number 1 tube. The loops must be even and about $1^1/_4$cm ($^1/_2$in) away from the cake.



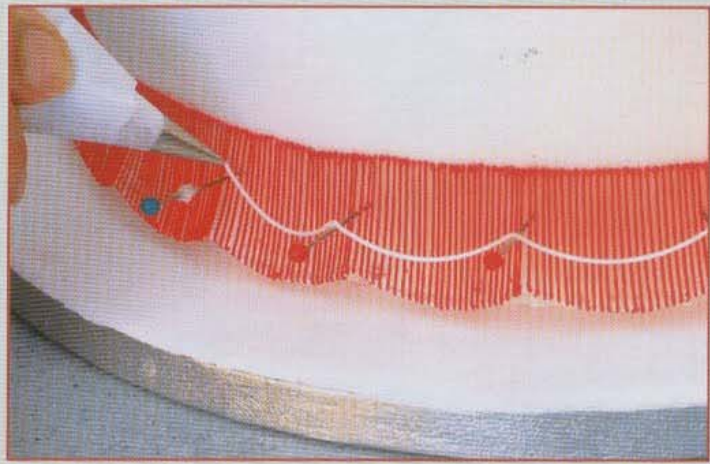
6 When the loops are dried, pipe drop lines from the first straight line to the loops (use number 0 or 00 tubes) and dark pink royal icing.



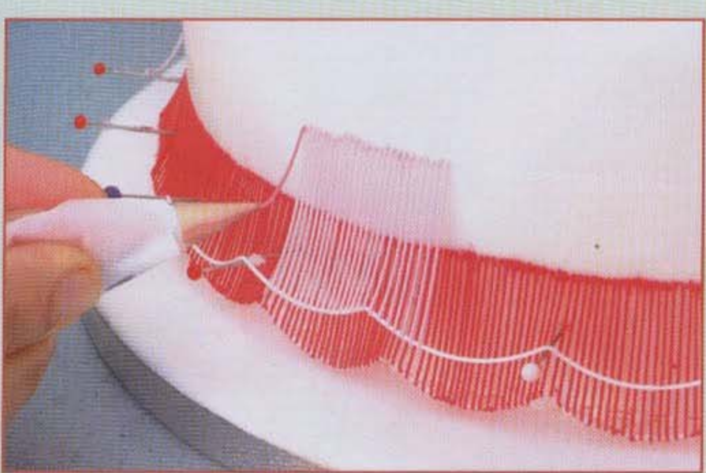
7 Carefully press down the pin with your finger and remove as you progress. Make sure you do not damage the loops.



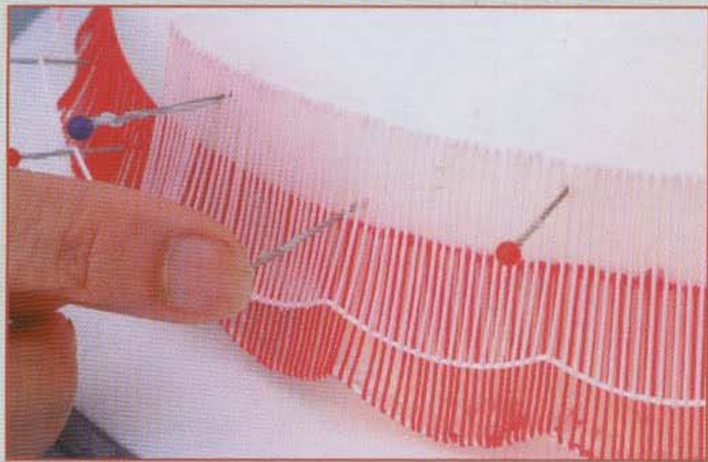
8 Again, grease the pins and insert the tips between the extension work. When the loops are piped they should be lined up with the loops below.



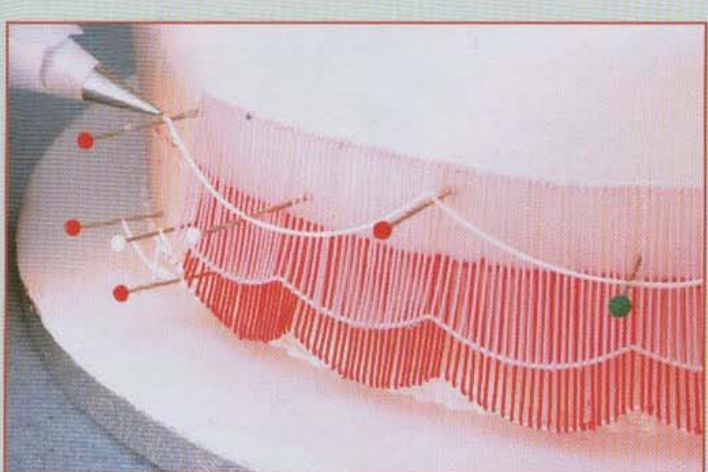
9 Pipe the loops again from pin to pin as described previously in step 5 and leave to dry for 2-3 hours or more if necessary.



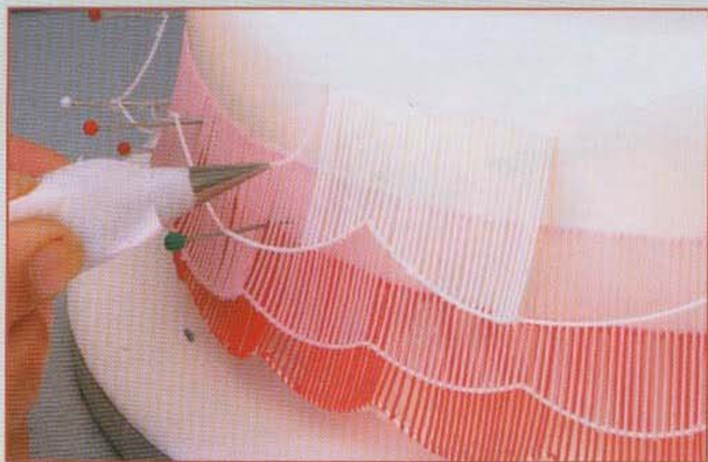
10 From the second straight line to the second loop, pipe the second layer of drop lines with number 0 or number 00 tubes use light pink royal icing. Remove the pins as you progress.



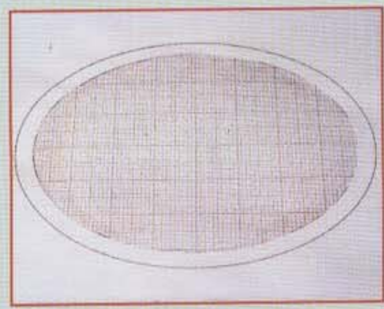
11 Again, carefully insert the greased pin tips between the second layers of drop lines. This time, every other pin should be inserted slightly higher than the other. This way it gives a 'V' shape to the support line.



12 Pipe the support line again. Pipe from the lower pin to the upper pin. Keep closer to the cake on the upper pin and further away from the cake on the lower pin.

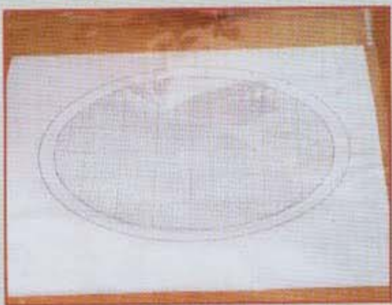


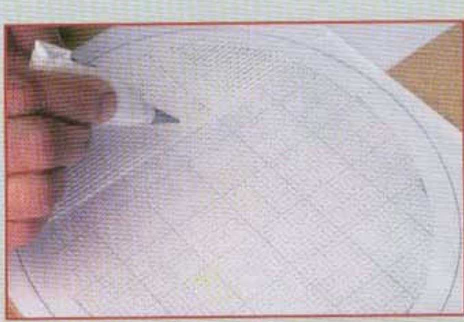
13 Pipe the third layer of drop lines from reverse scalloped edge to the third support line.



14 Draw an oval shape onto graph paper. The oval must be big enough to fit the cross-stitch pattern. Draw another line about $^1/_4$in to $^1/_2$in away from it. Cut out the shape and stick it on graph paper.

15 Stick the paper on a flat board. Then stick the sheet of cellophane over it. You can use glue stick or double side tape for sticking, make sure there are no creases of ripples in the cellophane.

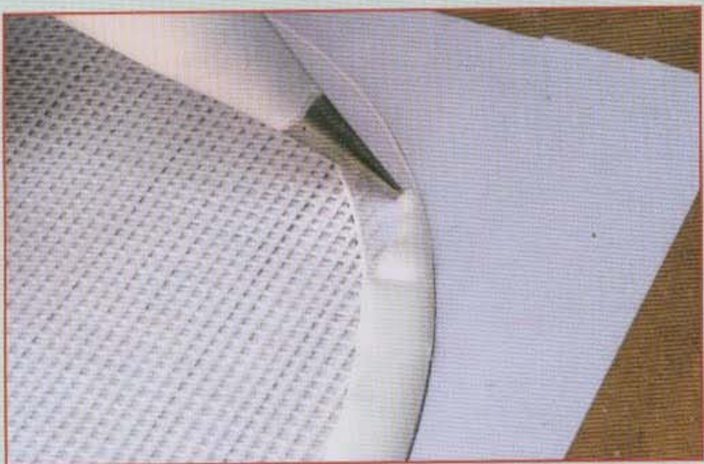




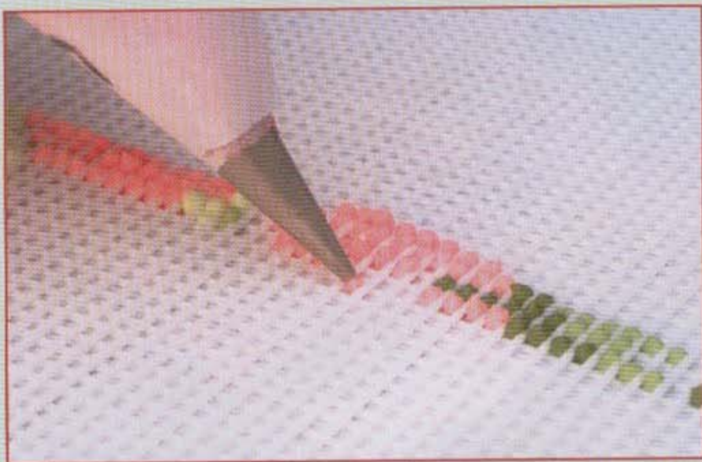
16 Slightly grease the cellophane. Follow the lines on graph paper with the 0 tube and pipe vertical lines.

17 In the same way as previously, use the 0 tube and pipe horizontal lines. Remember; always start and end from the inside of the two lines.





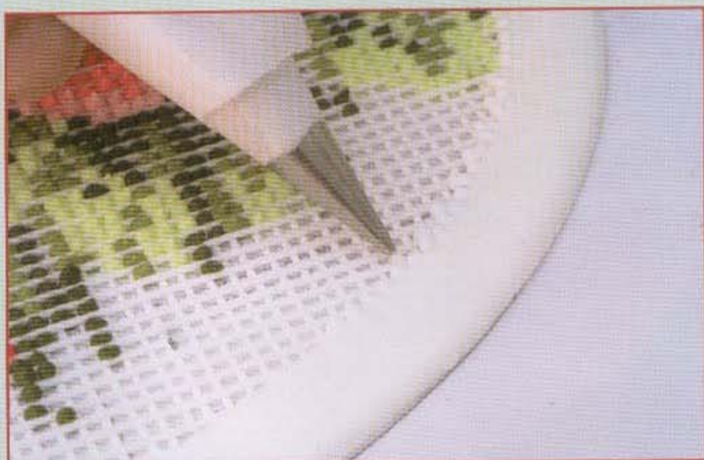
18 Outline the oval with a number 1 tube and fill the gap with run-out icing. Leave to dry under a lamp.



19 Follow the colours and the design; use a 0 tube, pipe dots inside the piped squares. Always start from the middle, and do line by line to one side. Leave to dry.

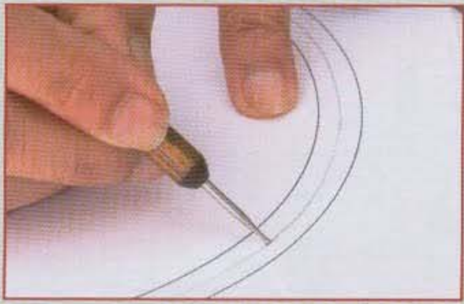


20 Release the dry cross-stitch design from the cellophane by gently sliding a cranked palette knife under it.



21 When it has been released leave it on the cellophane and pipe picot-dots inside the edge of the run-out.

22 Draw a line in the middle of the two lines of the oval shape. Place it on the middle of the cake and scribe the middle line.





23 Use a number 1 tube to pipe a line on the scribed mark. Pipe another on top of that and place the plaque very carefully on it. Finish the other edge with the lace pieces.

Cake Tip

Always use half filled, small sized icing bags when piping extension work. Change the icing bag frequently.

When you remove the pins of the first support line, use a number 0 tube and royal icing (the same colour as the cake), pipe a dot on the mark and wipe it off with a damp brush. This will hide the pin marks on the cake.



24 Make run-out letters with a number 1 tube and dark pink icing. You don't need to pipe outlines for the letters. Let them dry.

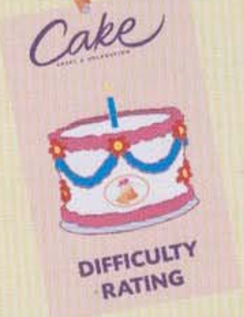


25 Attach the lace pieces above the extension work.



26 Use a number 0 tube to pipe picot-dots around the edge of the third layer of extension work. Finish it with the lettering.





little fingers

Halloween howlers

Here is a set of scary characters to tempt you with a secret chocolate muffin hidden inside.
Trick or treat, you decide?



Ruth Wyld, Rebecca & Ashley

Thanks go to Barbara Stewart for demonstrating at a guild meeting how much easier and less messy it is to work with red, black and chocolate paste when mixed with white marzipan. It doesn't change the colour and tastes good too!

YOU WILL NEED

- chocolate mini muffins 2 per figure
- white sugarpaste 100g ($3^1/_2$oz)
- marzipan 50g (2oz) mixed with red sugarpaste
- marzipan 50g (2oz) mixed with black sugarpaste
- marzipan for other extras 50g (2oz)
- chocolate buttercream 100g ($3^1/_2$oz)
- spaghetti one length
- egg white/sugar glue
- cake cards 7cm (3in)
- paste colour gooseberry green, dark brown, grape violet (Sugarflair)
- fine scissors
- knife
- paintbrushes
- cocktail sticks
- metal sieve

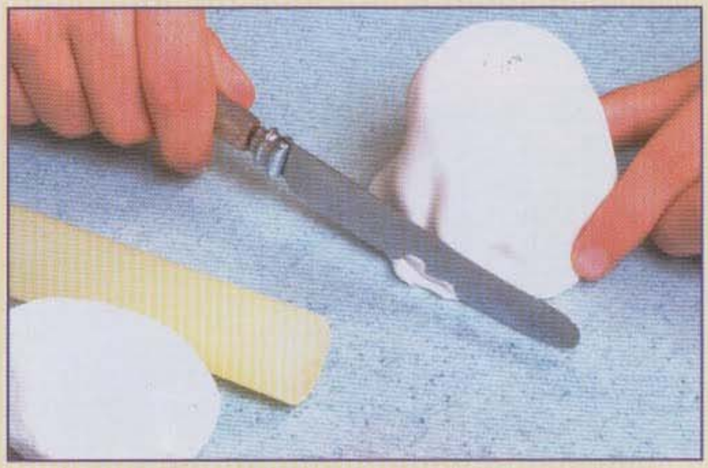
Cake Craft & Decoration Tip

When adding noses and balls of paste for the eyes make a hole in the face first. Make the nose or eye into a short fat cone shape and glue into the hole. As you push the cone into the hole it will shape itself. The cone anchors itself into the face and will be less likely to drop off as it dries. If the head is attached with a cone in the neck it is less likely to roll off when dry than if you just glued on a ball.

GHOST



1 Trim two muffins and remove the paper cases. Glue them together and place on the cards. Coat all over with buttercream.



2 Roll out the paste for the body and place over the muffins, fold around the bottom and trim the excess with a knife.



3 Roll 10g of paste into a cone, bend the end over and flatten slightly. Add three balls of black paste for the eyes and mouth. Glue a tiny C shape in white on each eye. Make a hole in the middle of the mouth. Glue to the body.



4 Roll 10g of white paste into a sausage and bend in half. Cut in the middle with scissors. Squash the ends of the arms to make the hands and then roll between your fingers to make a wrist. Curl the hands over. Glue the arms to the body.

DEVIL



1 Repeat step 1-2 but with red paste. Make a sausage for the arms, bend and cut in half. Roll a long sausage and a flat triangle shape for the tail. Glue the arms to the body. Wrap the tail around the base of the body and bring up and under one arm.



2 Roll a 20g ball of red paste then pinch the base to shape a neck. Make three holes for the nose and eyes, glue a cone of white paste in the eyes. Add tiny balls of red and dot with black. Add a cone of red for the nose.

3 Make a hole in the top of the body and glue the head in place. Make and insert horns in a similar fashion.



WITCH



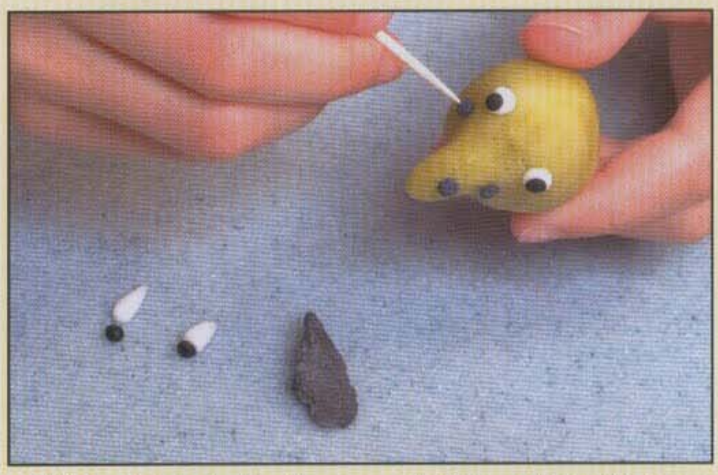
1 Cover the muffins as before in black paste. Make a pair of arms as before then open the sleeve with the paintbrush handle. Mix 20g marzipan with gooseberry colour. Make two small cones and flatten them. Cut a 'V' from one side to make a mitten hand.



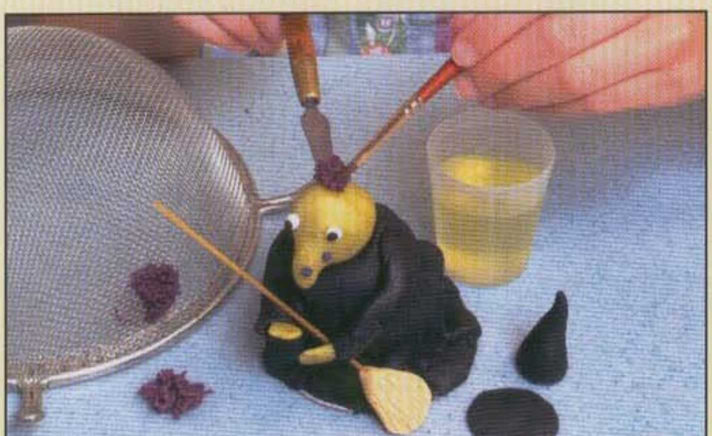
2 Colour 10g marzipan pale brown and make into a flat triangle. Insert a piece of spaghetti 11cm into the top. With a knife mark the paste to make a broom. Glue the arms to the body and place the broom between. Attach the hands and wrap around the broom.



3 Use the rest of the gooseberry marzipan make a ball and pinch a neck. Pull a long point out of the front and bend over to make a hooked nose. Make a hole in the neck of the body and insert the head.



4 Make two holes for the eyes as before and insert two cones of white paste then add two balls of black. Mix a little of the white and black together to make grey and glue tiny balls to the face for warts. Use the end of a cocktail stick to roughen the warts up.



5 Push purple marzipan through a sieve to make hair and glue to the head. Roll a ball of paste and squash to make a flat disc. Roll a pointed cone and stick on top. Glue the whole thing to the top of the head.





Royal Icing Us



es for Beginners

PART 10

Linework



Nadene Hurst

Linework is the finishing touch that makes all the difference to a royal iced cake. It can be added inside a top collar, round the outside edge of a board collar and following the shape of the run-sugar pieces. One of the main uses is creating a pattern on the side of a cake, usually echoing the shape of the rest of the decoration. However, it can be used on its own to stunning effect, use templates to lay down the first lines. Another use is to outline the shape of a collar on the board to save making a run-sugar one. Any of the finer writing tubes can be used, generally from number 0 up to number 3. Combinations of these sizes may be used to make the build up, or one size only such as number 0 is often used in competition and exhibition work. The number of lines in a sequence also varies, though it is usual to have an uneven number. Remember one extra line means overpiping the rest of the sequence, making a lot more work! To begin with I suggest you stick with three lines.

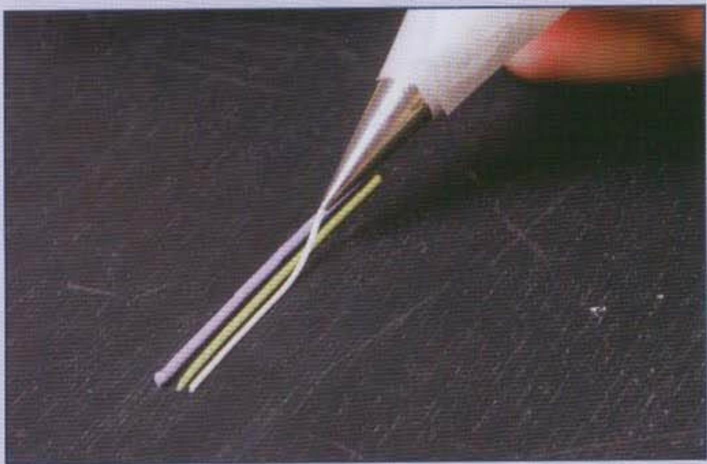
Use the finest icing sugar you can find, and a pure albumen powder. The fine icing sugar will avoid blockages in the tubes and create a smooth flow to the piping. Pure albumen is stronger than the substitutes and will help to avoid breakages in the lines.

Linework can be piped in the same colour as the cake coating, or if you are brave, in a contrasting one. But they are usually all piped in the same colour, with the occasional exception of a contrasting top line, which you will see later.

For the sake of the illustrations I am using different colours and shades of icing for different sizes of tubes to make it easier to follow the sequence.

YOU WILL NEED

- round cake 20cm (8in)
- round cake board 30cm (12in)
- marzipan 1kg (2lb)
- royal icing 1kg (2lb) (PME superfine piping icing sugar)

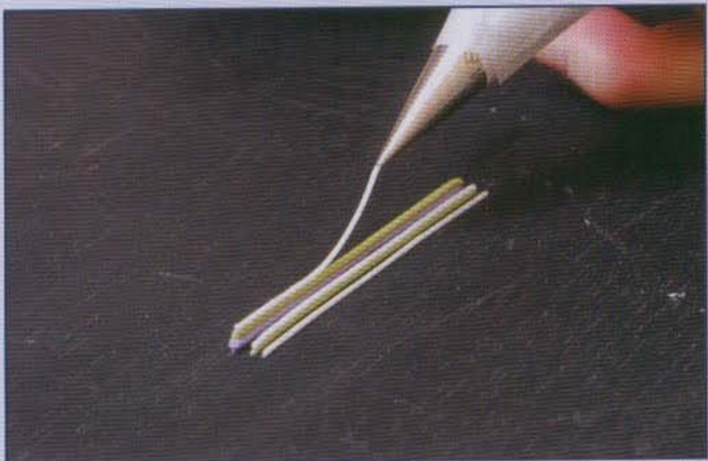


1 To practice start by piping three straight lines next to each other use number 2, $1^{1}/_{2}$ and 1. Note that the distance between adjacent lines is the same as the width of the tube you are piping with.

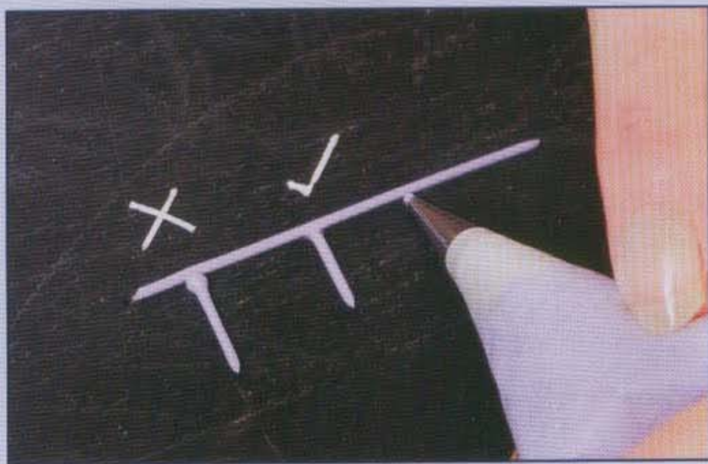
CakeTips

For linework always paddle the icing on a side scraper before placing it in the piping bag. This removes most of the air bubbles, which can cause the lines to break when you are piping.

You always start with the thickest tube and work your way down the sizes.
The rule to remember is that the overpiping should be directly in the centre of the line you are piping on.



2 Now overpipe the number 2 with the $1^{1}/_{2}$ and finally overpipe both $1^{1}/_{2}$ lines with a number 1. This creates a graduated slope. The build up of the first line is number 2, number $1^{1}/_{2}$ and finally number 1. The second line is number $1^{1}/_{2}$ overpiped with number 1. The third line is just number 1.



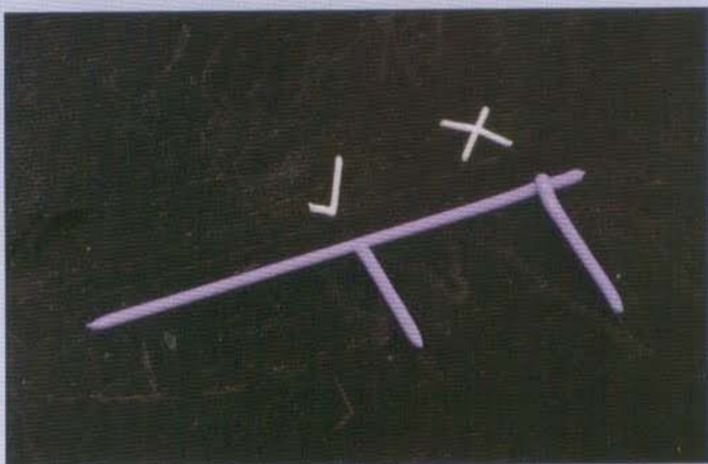
3 Neat joins are most important, as imperfections will be exaggerated when overpiped. To avoid a bulb at the start push a tiny amount of icing out of the tube and stop the pressure. Anchor the icing to the previous line before continuing the pressure and movement.

CakeTips

Always wipe the tip of the icing tube against a damp cloth before starting to pipe, it avoids a messy join and helps the icing to bond together.

Keep the tip of the piping tube clean, always wipe it against a damp cloth before starting to pipe.

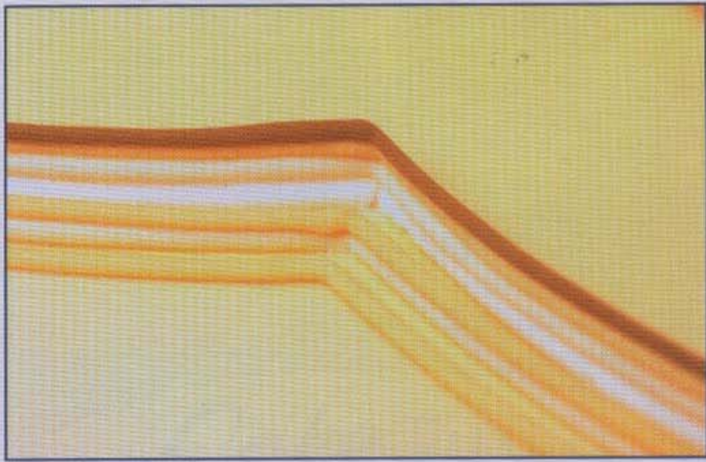
If you need to neaten a join with a damp paintbrush do it immediately before the icing starts to crust over.



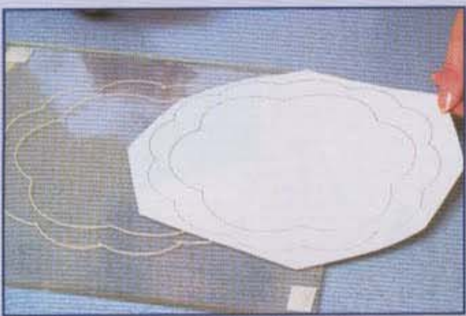
4 Joins should be perfectly flat on the surface. To avoid "bridges" or bumps on the joins be sure to attach the icing from the side of the line, not from the top.

PREPARATION

Marzipan and ice the cake and the board before proceeding. The liquid colour for the coating is twelve drops to 500g (1lb) of icing.



5 Where there are indents or points on a pattern each join should follow in a straight line. When piping against a template or a run-sugar piece, pipe as close as possible without touching.



6 Place the collar pattern on a flat board under run-out film, and outline it with a number 1 piping tube then remove the pattern.

7 Fill in with run-sugar and place under direct heat for a good shine. When the icing has crusted and the surface is shiny the collar can be moved to a warm place to finish drying.



CakeTip

CRAFT & DECORATION

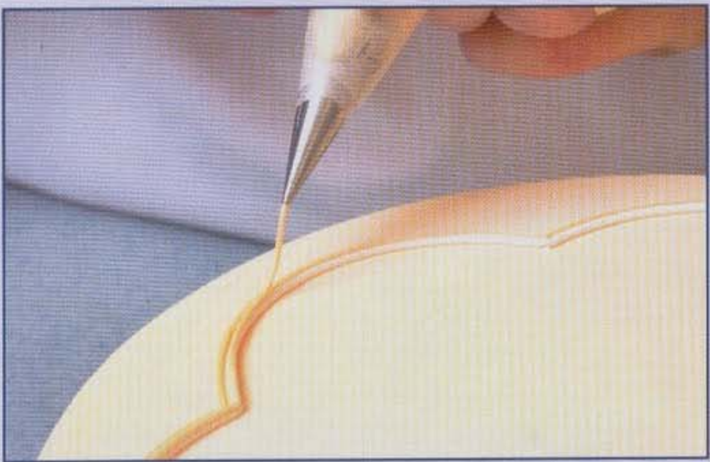
Desk lamps fitted with 60 watt reflector (spotlight) bulbs are ideal for producing direct heat.



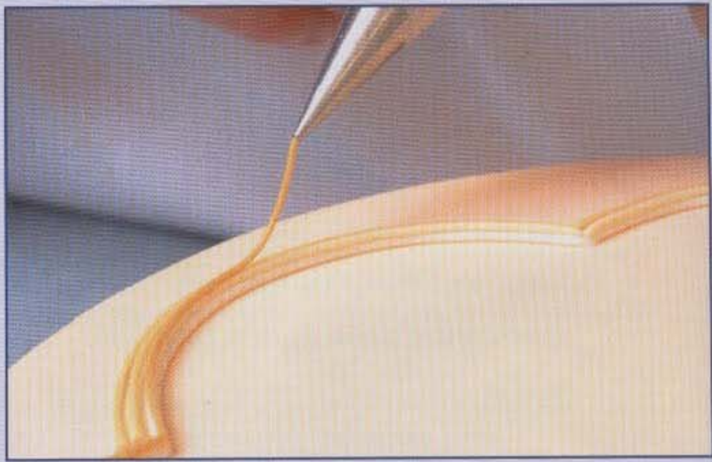
8 Cut a 'V' in the centre of the top template, cover the hole with masking tape and secure the template in the centre of the cake. Commence by piping a number 2 line round the template as close as you can, without touching. Let the line dry slightly before removing the pattern.

NOTES

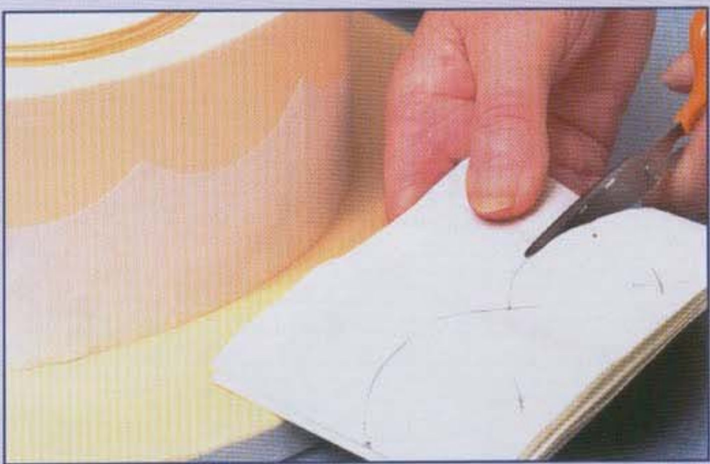
Where there is a full collar on a cake the linework can be piped inside the collar when it is in position. This is tricky, as you have to reach over the collar and can risk breaking it. Piping round a template is simpler, and is recommended until you have gained confidence in handling collars. It does mean that the linework will not necessarily fit as well against the collar.



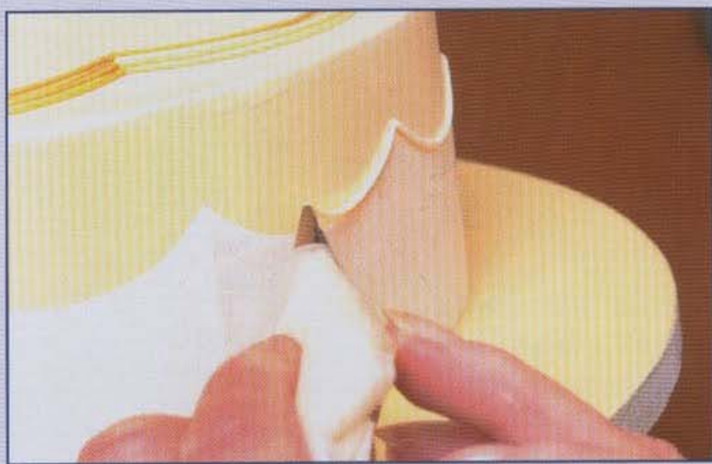
9 Pipe a number $1^1/_2$ line outside the first line, leaving a gap equal to the width of the number $1^1/_2$ tube. When this is complete use the same tube to overpipe the number 2 line.



10 Finish the sequence by piping a number 1 line on the outside, then overpiping both of the previous lines with this tube.



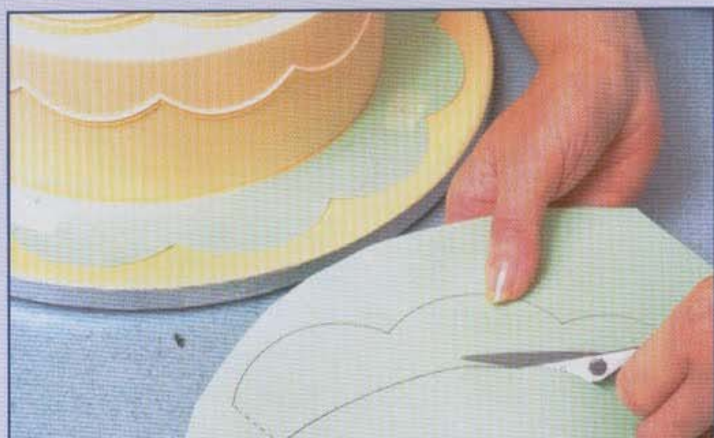
11 Prepare a side template by cutting a strip of paper the same depth and length as the circumference of the cake. Fold into six sections, trace the pattern and cut out. Place round the cake, make sure that the points are lined up with indents in the top linework.



12 Pipe a number 2 line above the template. Turn the position of the loop slightly away from you so that you will be piping towards yourself. This avoids having to twist the tube to finish the loop, which causes to icing to curl. Leave to dry then remove the template.

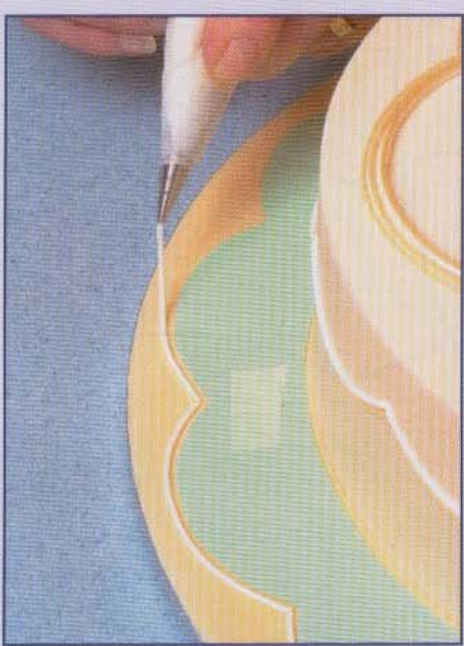


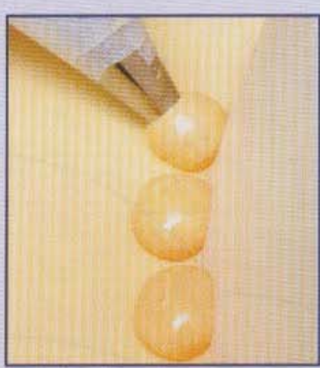
13 Complete the same sequence of piping as on the top of the cake, this time below your first line. Tilting the cake makes is easier to see the gaps between the lines. If you have difficulty making the joins in the correct position, directly below the joins above, make a tiny mark on the icing where they should be to indicate where you finish a line.



14 Copy the board linework template four times and cut out. Place around the base of the cake, bring the joins as close together as possible. You may need to trim the inside edge to increase the inside diameter to fit your cake, depending on the thickness of the coating.

15 Pipe the series of three lines again round the board templates, as an alternative to a board collar.

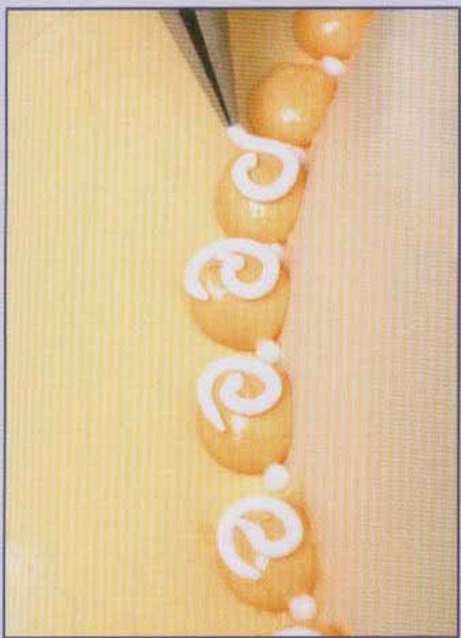




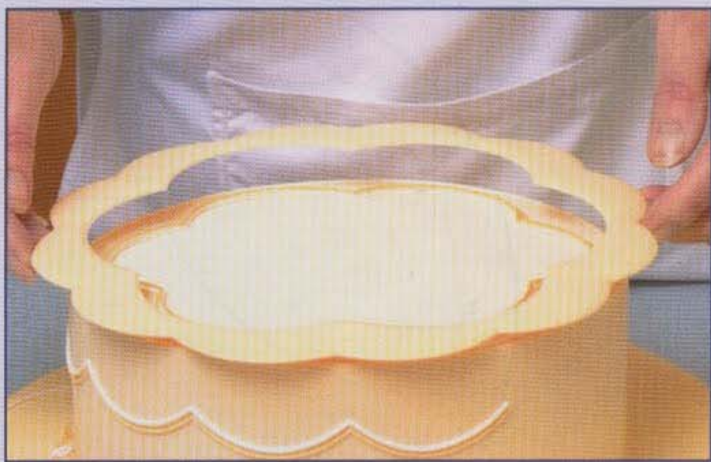
16 Soften some icing slightly and place in a piping bag with a number 4 tube. Pipe a series of large bulbs round the base of the cake. Release the pressure and twist the tube round slightly before you pull away. Press down any points immediately with a damp paintbrush.

Cake Tip

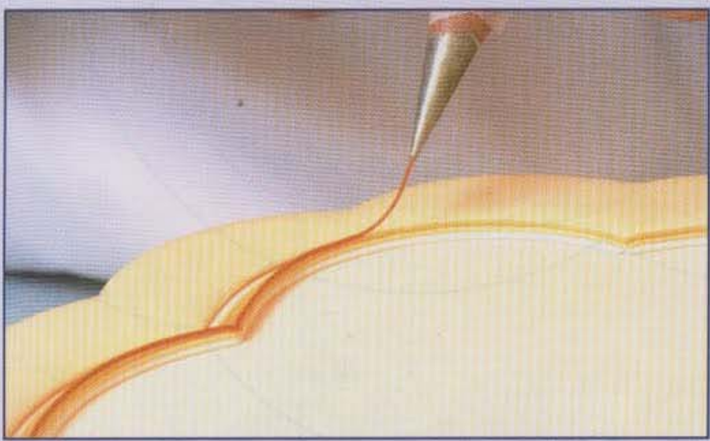
Allow a small space between large bulbs, as the softened icing will spread slightly.



17 Allow the bulbs to dry a little, and then pipe a small bulb in between and a curl on the top of each large bulb in a lighter shade.

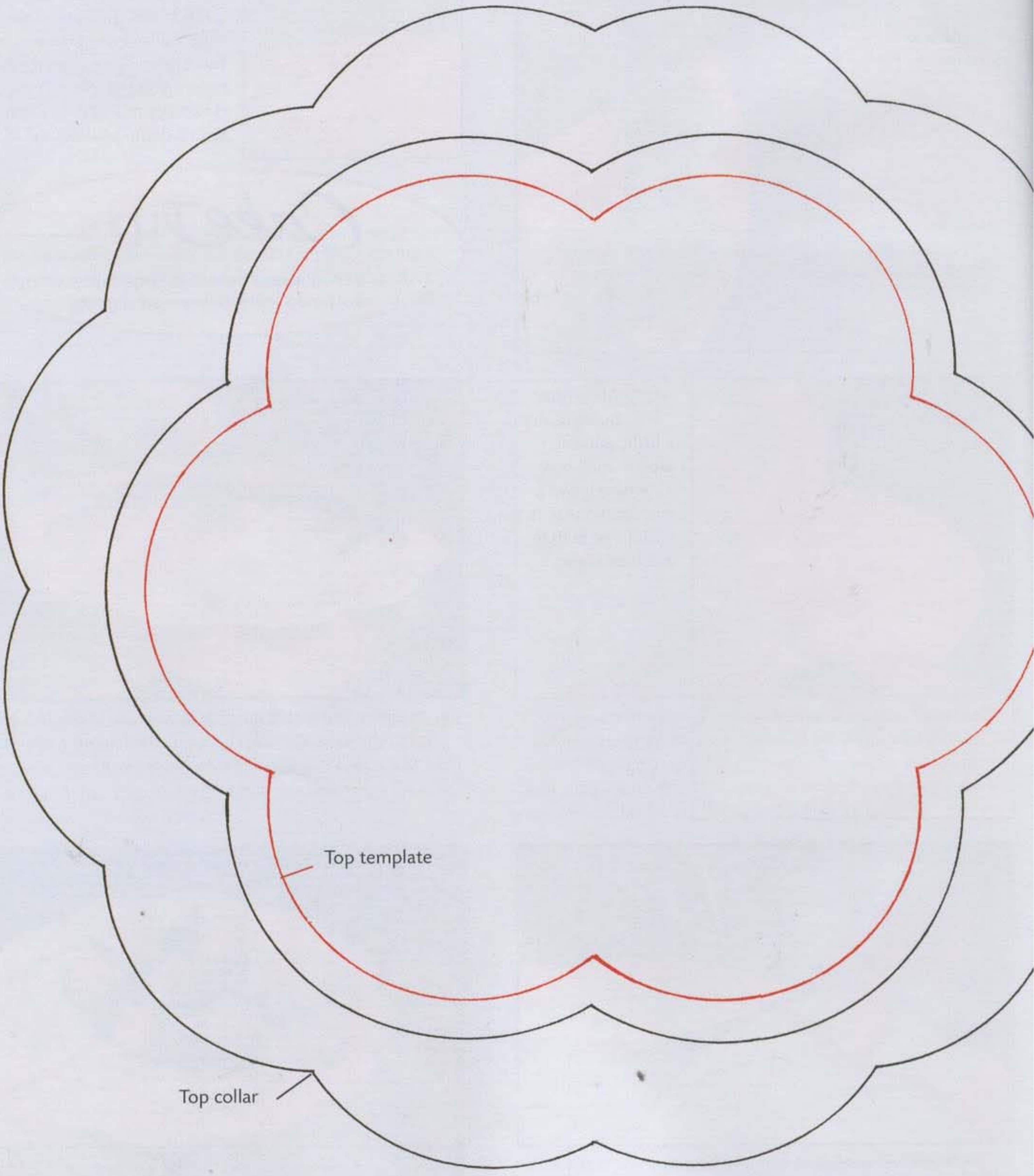


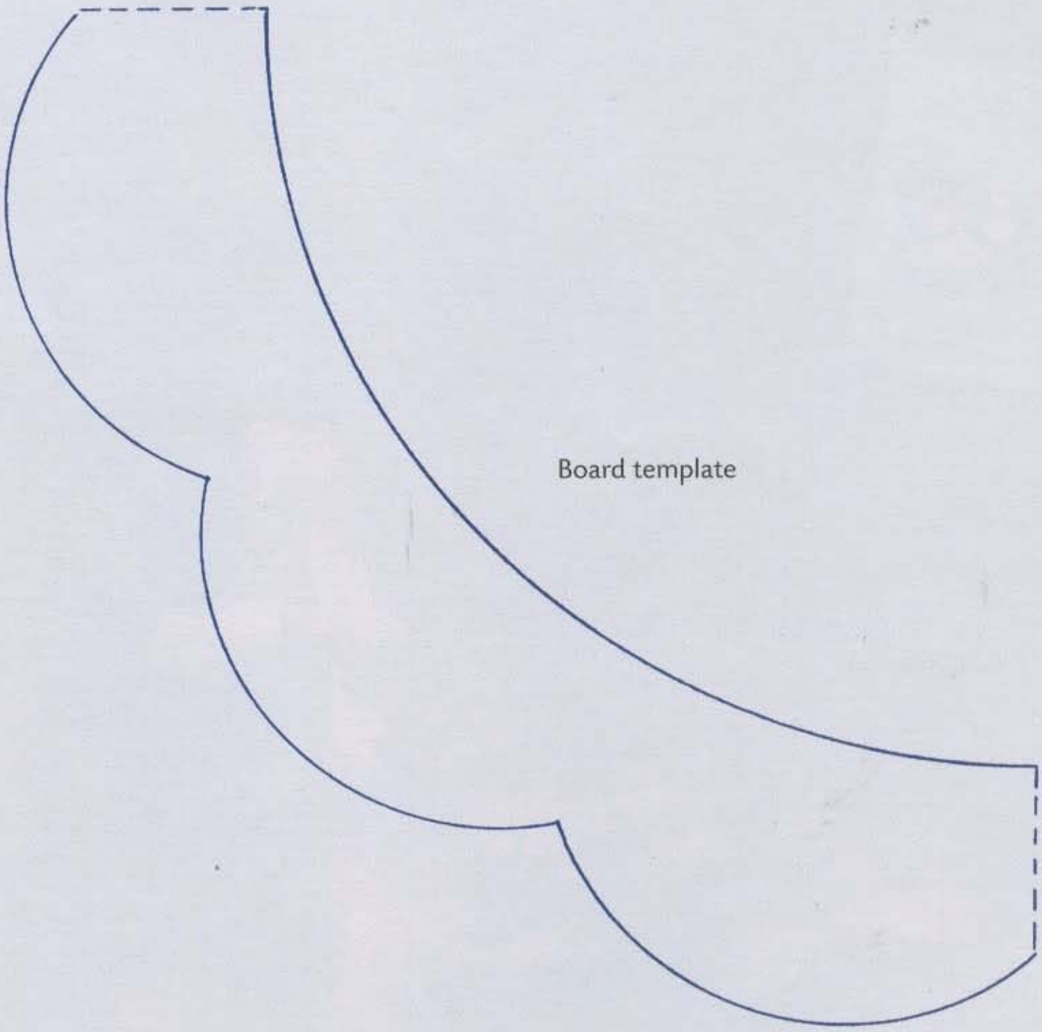
18 Pipe a line with a number 2 tube round the top edge of the cake. Release the top collar from the run-out film, and attach it, matching it to the linework.



19 If you feel confident enough, overpipe the highest lines in brown using a number 0 piping tube. This will emphasise the linework, and is best avoided if the lines are far from perfect. Add a tiny brown pearl to the curls on the bulbs at the base of the cake. Finish with a decoration of flowers on the top of the cake.

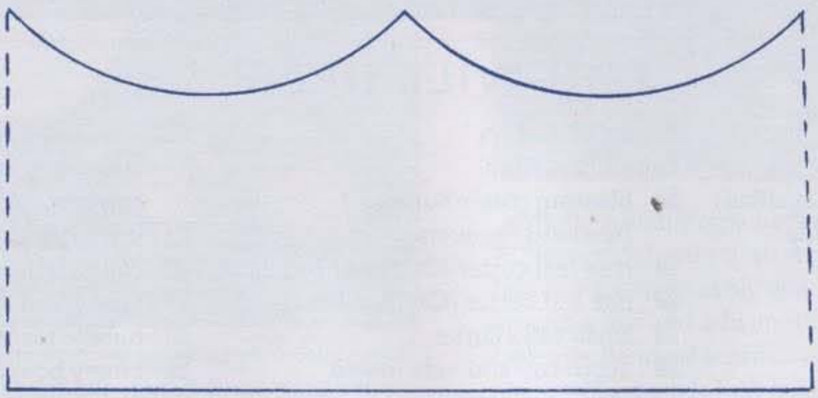



Top template
Top collar

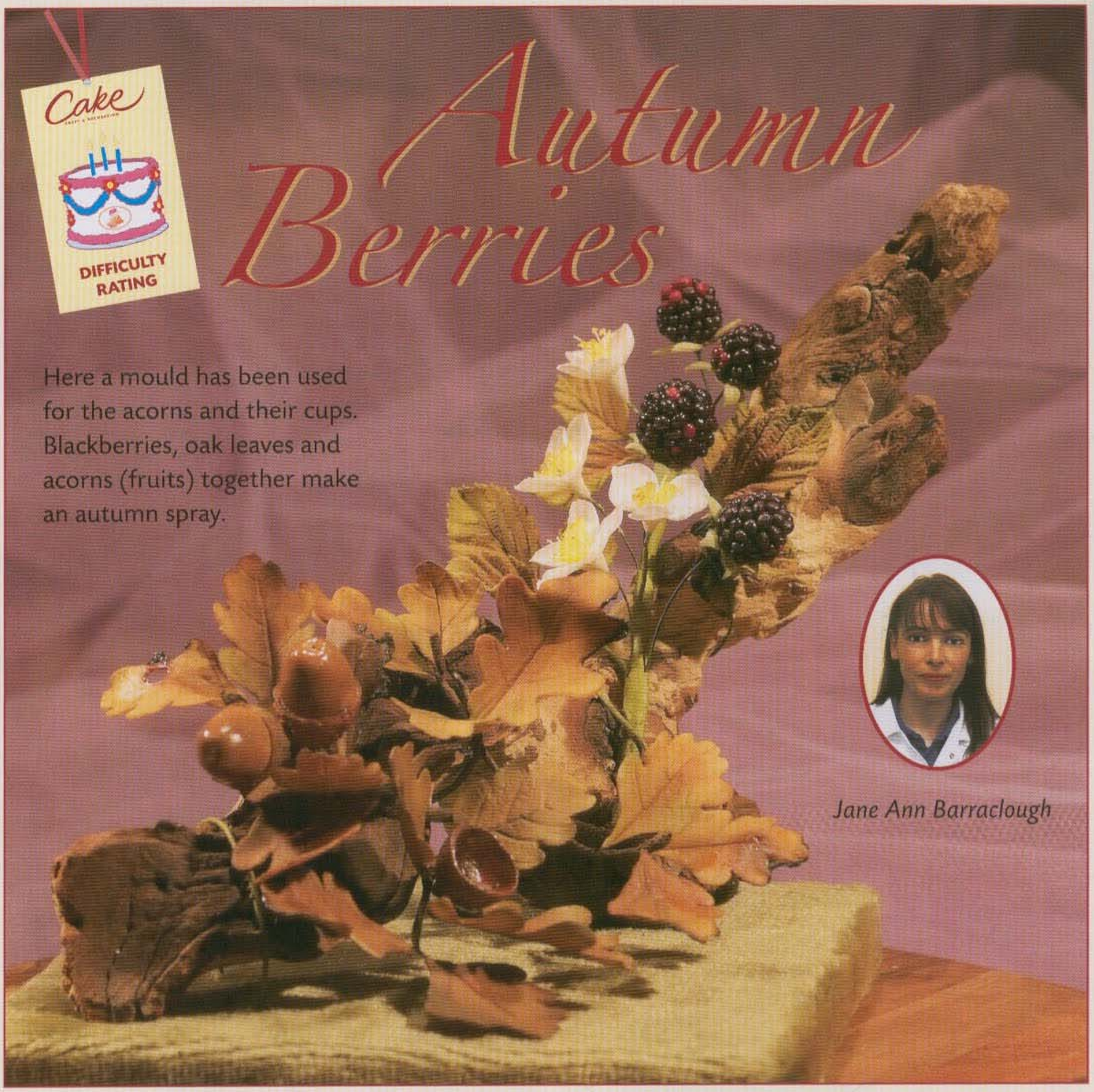


Board template

Side template



Autumn Berries



Here a mould has been used for the acorns and their cups. Blackberries, oak leaves and acorns (fruits) together make an autumn spray.

Jane Ann Barraclough

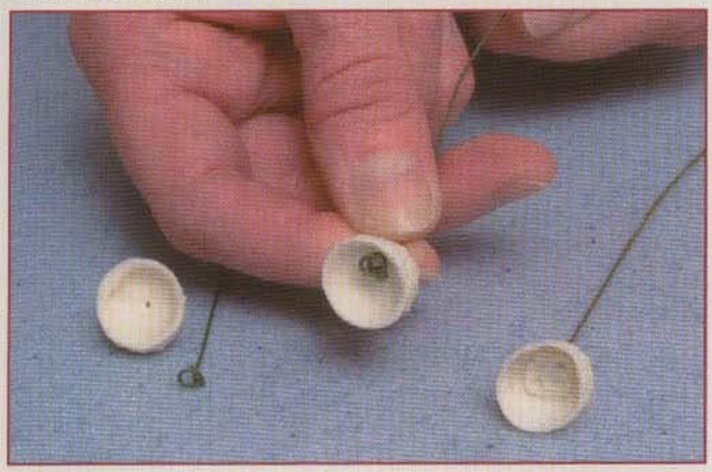
YOU WILL NEED

- flower paste white, cream, black, ruby (Cakemaker)
- paste colour spruce green (Sugarflair)
- fresh egg white or sugar glue
- wires green 26, 28 gauge
- green grooved board
- small rolling pin
- ball tool
- dogbone tool
- dresden tool
- small pin (CelCakes)
- small scissors
- white cotton
- blossom cutter number 7 (Orchard Products)
- rose leaf cutter (Orchard Products)
- oak leaf cutter (Orchard Products)
- small calyx cutter
- acorn cup and nuts mould (Diamond Paste)
- oak leaf veiner (Diamond Paste)
- bramble leaf veiner (Diamond Paste)
- dusting powder moss green, chocolate, nutkin brown, cream, burgundy, plum, primrose (Sugarflair)
- dusting brush
- confectioner's glaze
- tape green, brown
- bubble foam
- emery board
- tealight

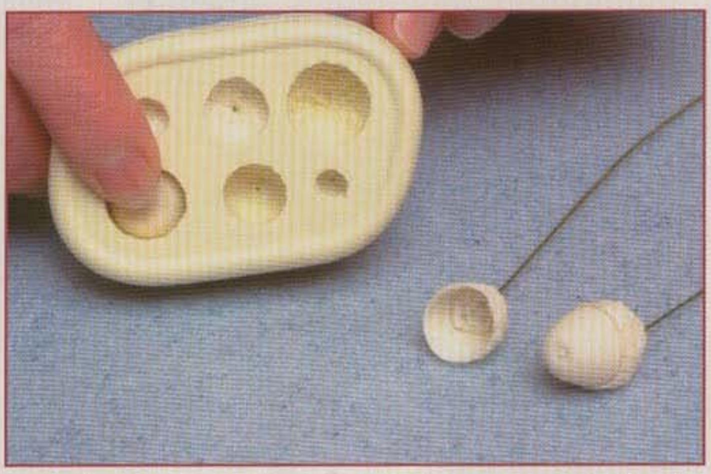
OAK LEAF



1 Make leaves using your preferred method (see tip), use cream flower paste and a 28g wire. Thin the edges with a dogbone tool. Vein the leaf with an oak leaf veiner. Pinch along the central vein and dry on bubble foam. Dust with primrose, cream and moss green then lightly overdust with chocolate brown.

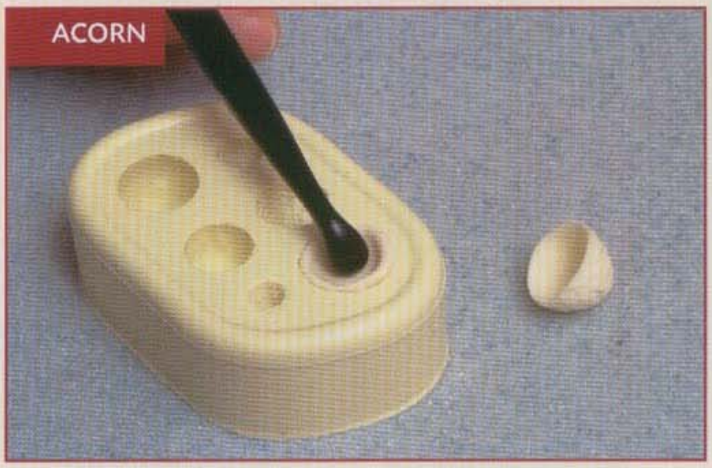


3 Push a 26g wire through the base of the cup to make a hole. Dry. Make a "ski stick" with a 26g wire. Soften some flower paste with egg white to make a sticky glue (gunge). Put a blob over the hole; pull the "ski stick" through and embed it in the gunge.



4 Push cream flower paste into the large acorn mould again about $^3/_4$ full. Remove from the mould. Brush glue into the cup and sit the acorn into it. Roll the bottom gently between fingers to make it fit the cup if needed. Leave to dry.

ACORN



2 Push a ball of cream paste into the large cup mould to about $^3/_4$ full. Press down with dogbone tool; work the paste up to the top. Remove any excess paste and smooth the edges. Remove from mould.

Cake Tips

Either roll paste on a grooved board, cut out leaf and insert a moistened wire. Or roll paste over the groove, lay a moistened wire on top and roll embedding the wire into paste, then cut out the leaf.

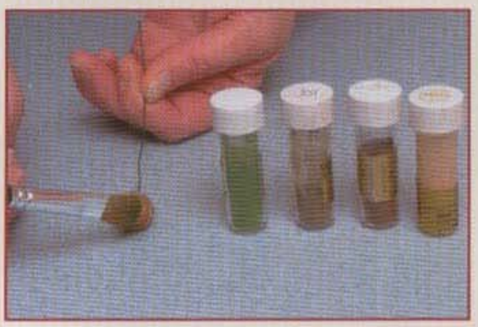
Make a ski stick. Wrap wire around a small pin to make a circle. Bend the circle to a right angle and trim off the piece of wire, which sticks out from the circle.

Once the cup is removed from mould, reshape if needed by pressing the ball tool into the top of the cup.

Steam leaves and acorns once wired together to set the colour. When dry, glaze the acorn (not the cup) with full glaze. Leave some cups empty if you wish.

When singeing the stamens take care not to shrivel the cotton or to burn your fingers.

Add interest to autumn leaves. Burn edges over a tealight, again taking care not to burn your fingers or the leaf.

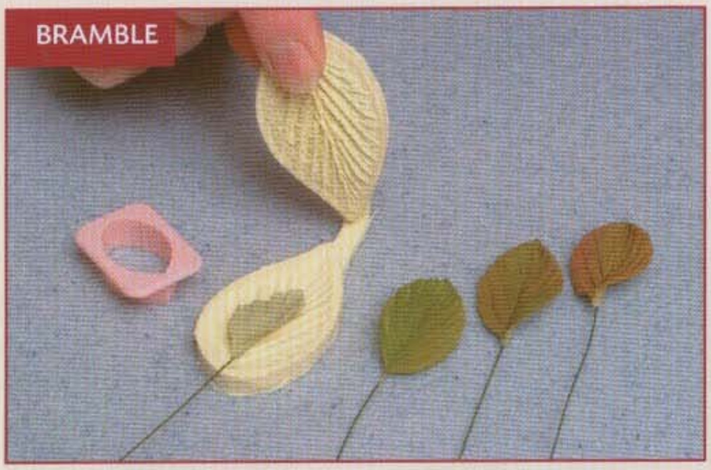


5 Dust the cup with moss green then overdust with nutkin brown and chocolate. Dust the acorn with nutkin brown and cream.

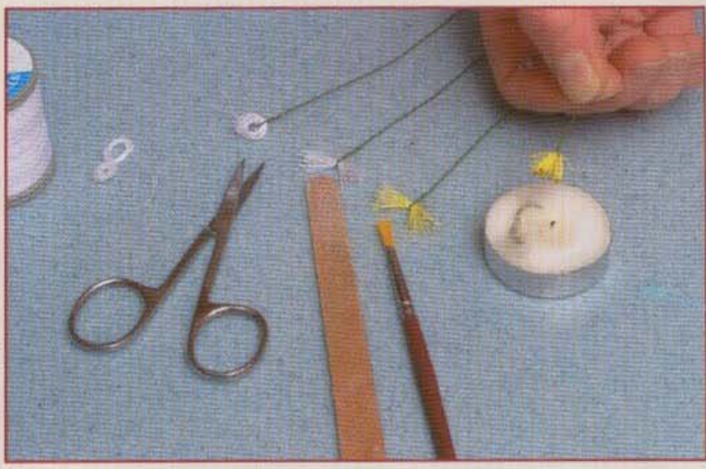
6 Roll $^1/_2$ width tape between finger and thumb, stretch and fold to make a knobbly end. Tape around a leaf and add another beneath. Bend an acorn at a right angle and tape beneath leaves. Add another 4 leaves around and beneath. Add other small bunches of leaves to make a small spray.



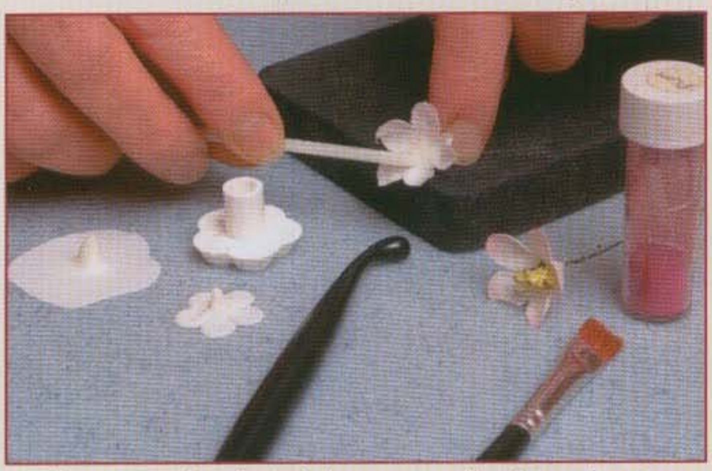
BRAMBLE



7 Cut a blackberry leaf from spruce green flower paste with a rose leaf cutter and insert a 28g wire. Squash the leaf in a bramble veiner. Pinch down the central vein, dry on bubble foam. Dust with moss green then lightly over with chocolate. Dust the edges with burgundy.



8 Wrap white cotton around one finger 20 times. Twist into a figure of 8. Fold in half and pull a 28g wire through the loop. Trim any long ends and rub the ends with emery board to fluff them up. Dust with primrose. Very carefully singe the ends over a tealight.



9 Form a mexican hat with a very small point and cut out a blossom. Thin and lengthen the petals with a dogbone tool. Roll the small pin on the edge of petal as shown, to give movement to the petal. Apply glue to the centre and pull the stamens through, pinch paste around wire. Dry and dust the petal edges with plum.



10 Mix 1/2 ruby 1/2 black flower paste. Roll a pea sized ball and pull onto a hooked 26g wire, allow to dry. Roll tiny balls of paste, glue the centre and cover with the balls. Add a few balls made of ruby paste only and leave to dry.



11 Dip in full glaze. Cut a tiny calyx from spruce green paste. Pull the narrow end of a dresden tool from point to centre to curl. Turn over, glue the centre, and push up beneath the blackberry. Dust points lightly with brush used for leaves.



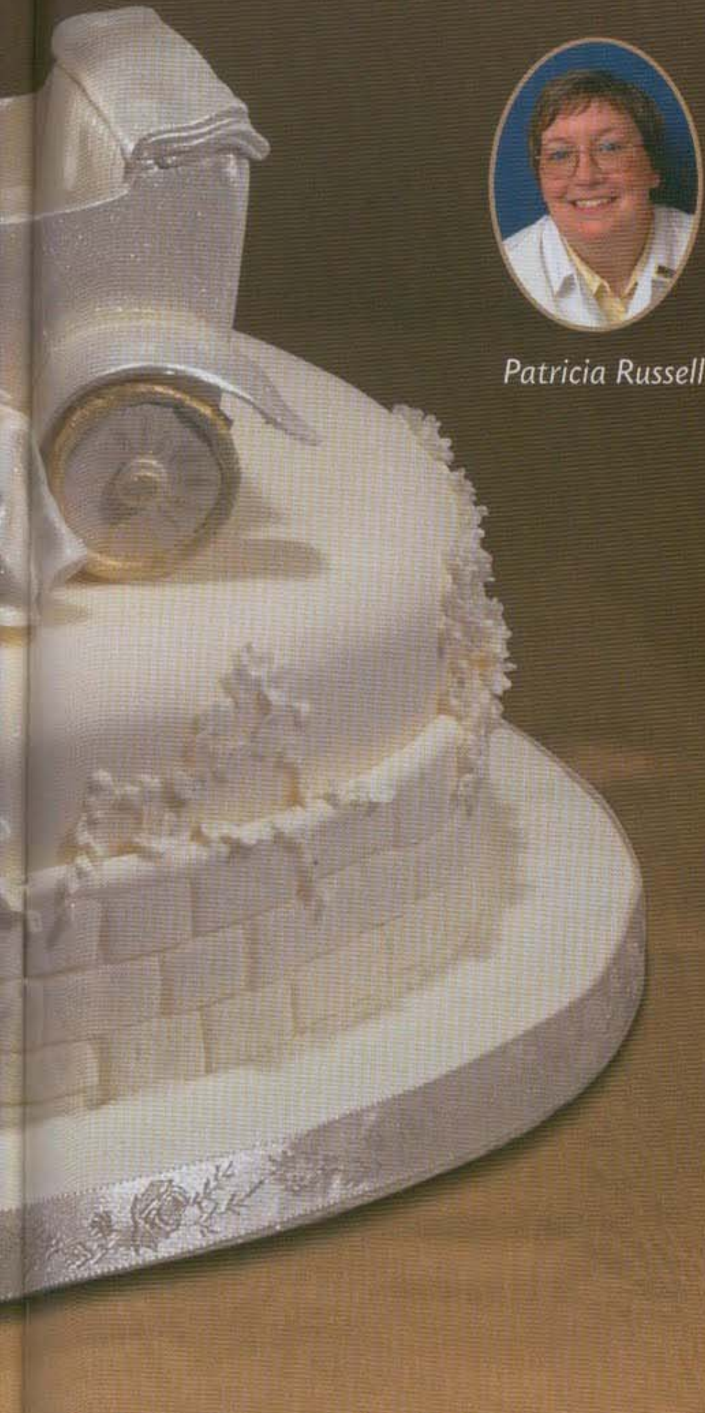
12 Wire leaves together in threes, add a couple of flowers and fruits along the stem. When wiring together snip into the tape with small scissors pulling the tape out to a point to give the appearance of thorns.





Cake
DIFFICULTY
RATING

Vintage Wedding



Patricia Russell

Bridal couples like to travel in style and this cake features a sugar version of a 1931 vintage Rolls Royce set against a backdrop representing the church entrance. The car needs to be completed before the figures can be started so you need to plan ahead.

YOU WILL NEED

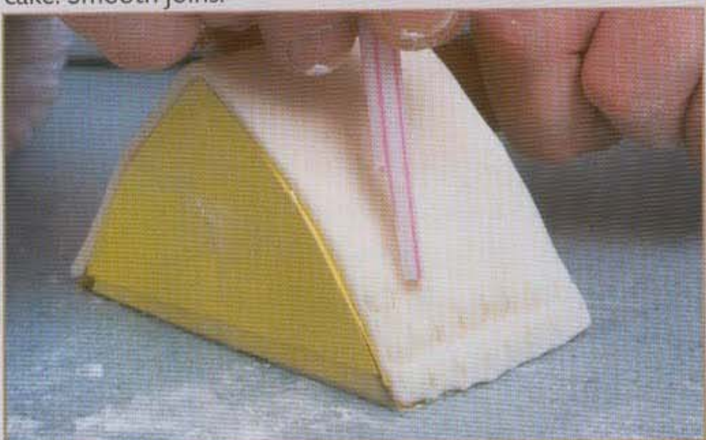
- oval cakes 15, 30cm (6, 12in)
- oval drum board 33, 38cm (13, 15in)
- sugarpaste ivory 2.3 kg (5lb)
- pastillage white
- mexican paste white
- flower paste white
- paste colours cream (Sugarflair)
- edible lustre ivory pearl, creamy gold (Edable Art)
- royal icing ivory (small amount)
- piping bag with PME number 1.5 tube
- edible glue
- stone embosser (FMM)
- strip cutters No 1, 2, 3 (JEM)
- small blossom or leaf cutters
- pizza wheel
- A4 card 240g thickness
- clear tape
- scissors
- fine tweezers
- craft knife
- fine paint brush
- drinking straw



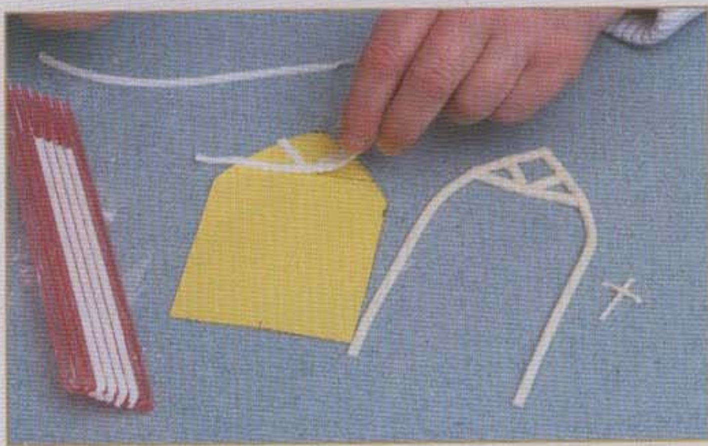
1 Cover the cakes and board with ivory sugarpaste and texture with a new pan scourer. Roll a strip of sugarpaste and use the stonework embosser. Trim top and bottom with pizza wheel and cut through vertical divisions. Turn alternate sections upside down and stick around the larger cake. Smooth joins.



2 On the smaller cake mark position for archway with pattern A. Repeat stonework either side of the archway but reduce the depth to 1.75in. Attach strips of paste along the tops of both walls (strip cutter 3). Mark at regular intervals to make coping stones.



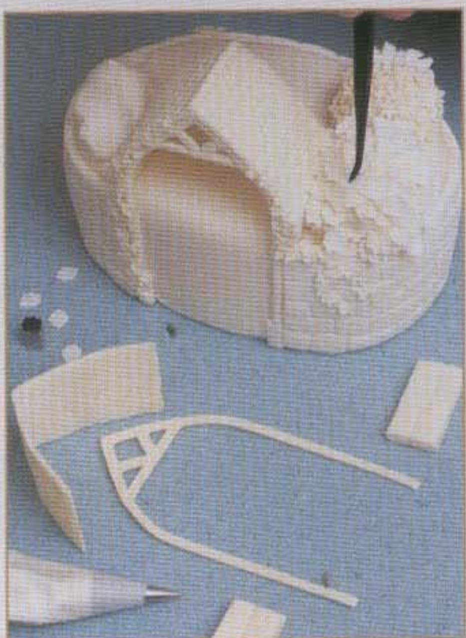
3 Make card former by cutting 2 pattern B and 1 pattern C. Roll out ivory mexican paste and cut pattern C. Place on the former and mark roof tiles with a cut straw work each side up to the ridge. Stick on a sausage of paste and mark ridge tiles.



4 With ivory mexican paste cut strips (strip cutter 2), to form the frame for the arch with pattern D. Make a small cross with finer strips (cutter 1) and paint gold. Cut two sections of stonework 1.75in long and 0.50in high. Leave to dry.



5 On the large cake pipe branches with ivory royal icing over the top and trailing down the sides of the stonework. Add small blossoms and leaves using any suitable small cutters.



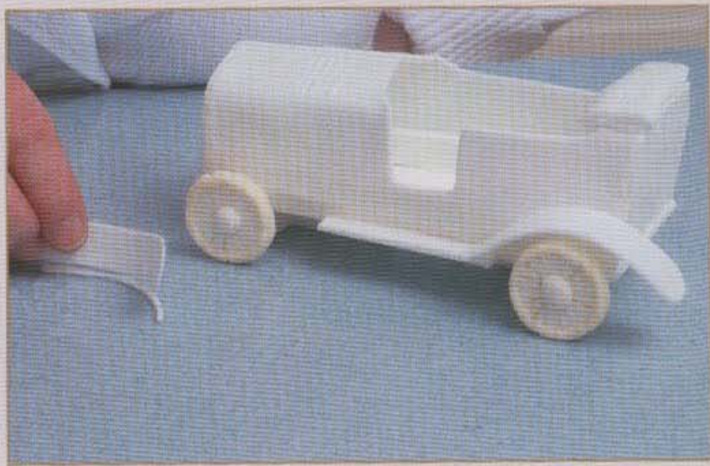
6 Stick the arch framework to smaller cake and add stonework at the base. Stick the supporting walls (stage 4) in place then stick the roof to these walls and framework. Add gold cross and sugarpaste lumps to each side of the arch and form treetops and plants trailing up the archway as in step 5.



13 Paint gold spokes on wheels and small circle of paste in centres. Cut strips of paste with (strip cutter 3). Glue to the edge of the wheel and apply "tyre" by rolling along strip. Mark treads with a craft knife.

14 Form small cones of paste and stick firmly to the back of four of the wheels. Cut through the centre of the cone with scissors, add softened paste and press firmly into place around the fixing points marked * on pattern M.





15 Attach wheel arches by sticking a thin sausage of paste along the edge of the wheel arch. Apply softened paste and stick arches in place along the lines scribed on the body at step 12.



16 Add a fine strip of paste for bonnet strap, wider strips for back and front bumpers, a number plate, spare tyre, and back doors. Then add two cones for headlamps with fine strips around the tops and smaller cones for sidelights and a textured footplate.



17 Lustre dust car with ivory pearl and then cut a windscreen from leaf gelatine. Stick in place and outline with a fine strip of paste. Cut out dashboard pattern S and mark circles for the instrument panel and adjust to fit. Cut ribbons strip cutter number 2 and attach as shown. Paint gold detail as shown.

TECHNIQUE

For clothing use a mixture of half sugarpaste and half flower paste and roll very thinly.

Cut out the pieces using the patterns as a guide and dust the back of the paste with cornflour.

Apply glue to your figures sparingly and only where the clothes should stick e.g.: waist and shoulders.

Glue the side seams and pinch firmly together with tweezers then trim seams with scissors.

For a tailored jacket turn in the paste at the sleeve heads and leave to dry before adding arms.

For trousers with pressed seams pinch crease while the paste is soft.

Soften edges of skirt and sleeves with a ball tool.

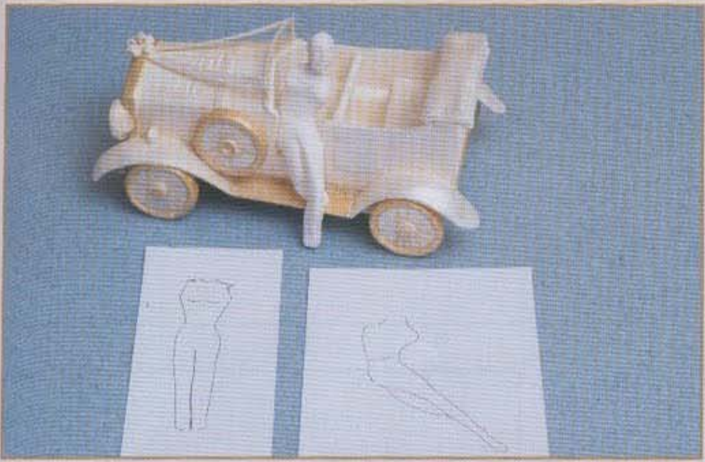
For hair, roll out a circle of paste and mark repeatedly with a craft knife, work all the way round from a central point. Stick in place and trim to style with small scissors and use tweezers to add curls.



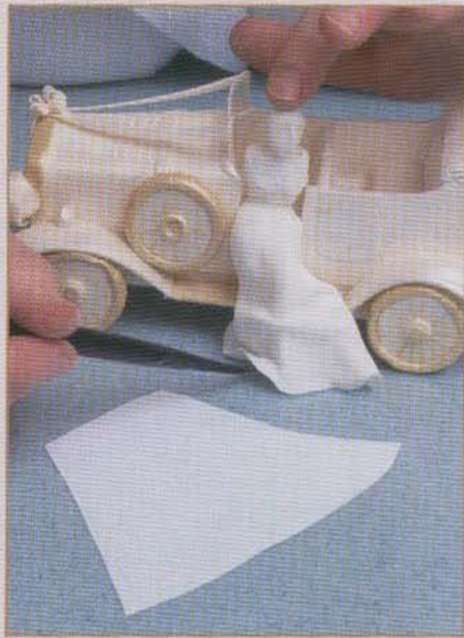
18 Using template 1 as a guide to size make heads for bride and groom using mexican paste and suitable moulds. Leave long necks and allow to dry thoroughly.

19 Take a sausage of mexican paste and make a hole in the end. Apply glue to the neck of the male figure and insert. Mould the paste to the template 2 split the paste to form legs. Prop up the right leg and shoulder and allow to dry.

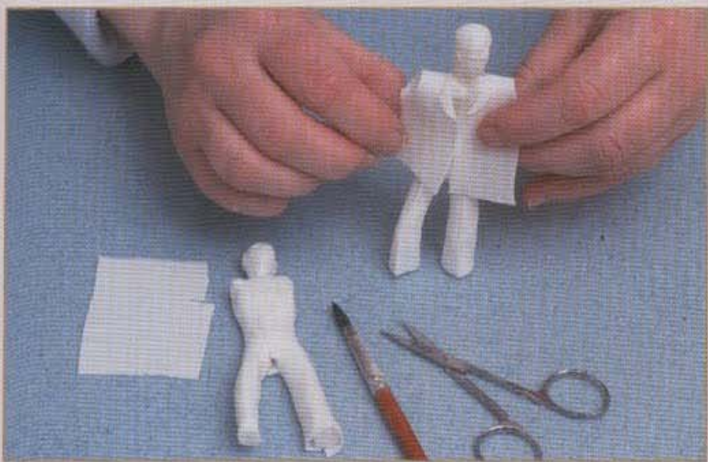




20 Mould the bride in the same way as for the groom at step 19, use template 3 and then bend into position shown and sit, without sticking, in the vintage car to dry.



21 See technique for dressing figures. Add the bodice pattern T to the bride followed by the skirt pattern U. Sit the figure in the car and arrange folds.



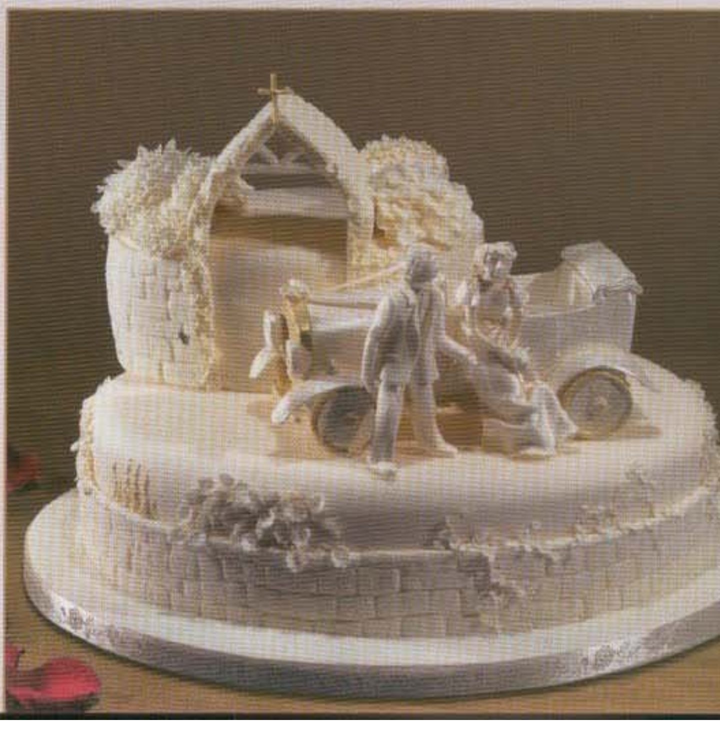
22 Cut two trouser legs from pattern V. Glue the groom's waist and cover the right leg first overlapping at the front and trim away excess paste. Add shirt front pattern W followed by jacket pattern X.

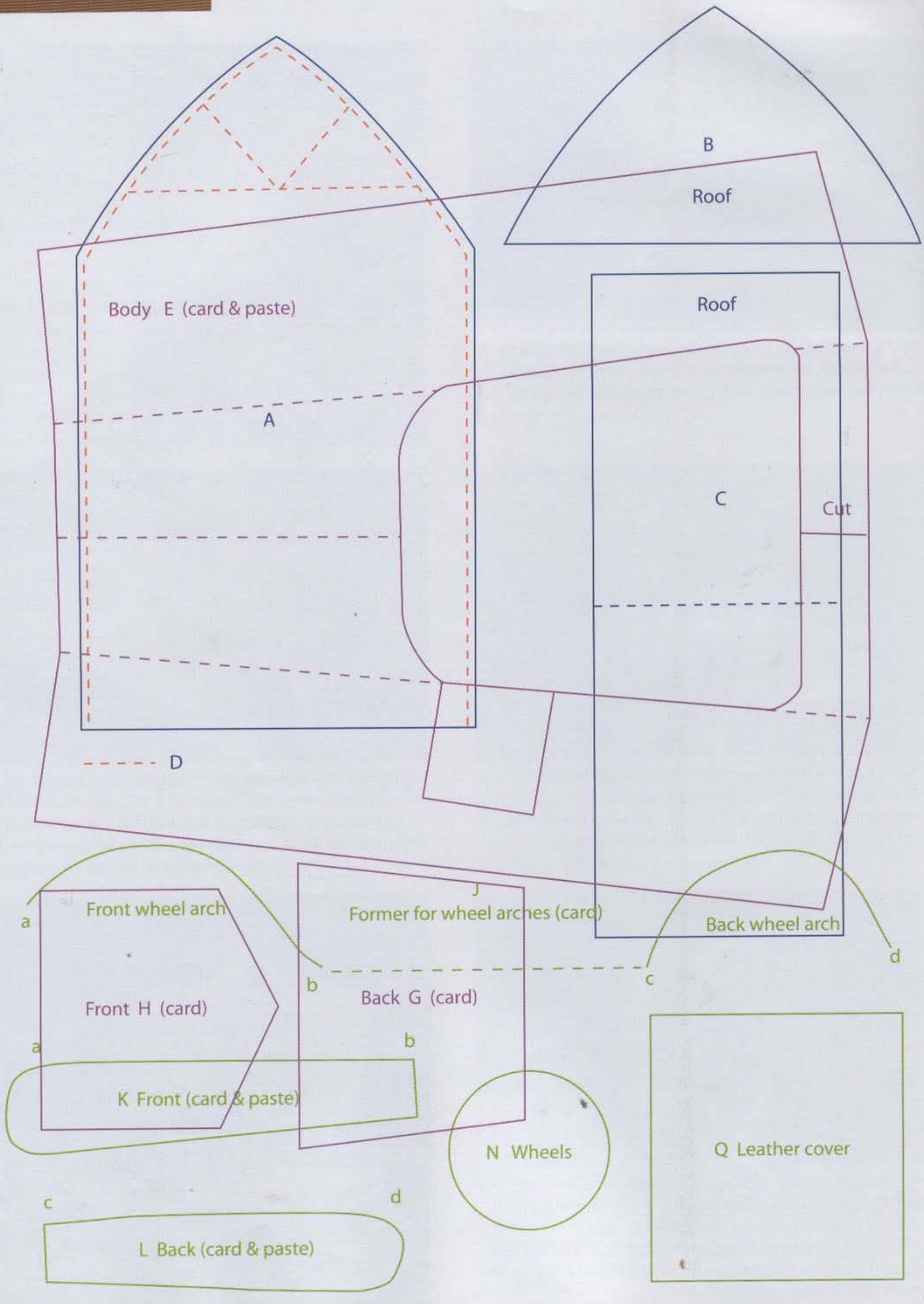


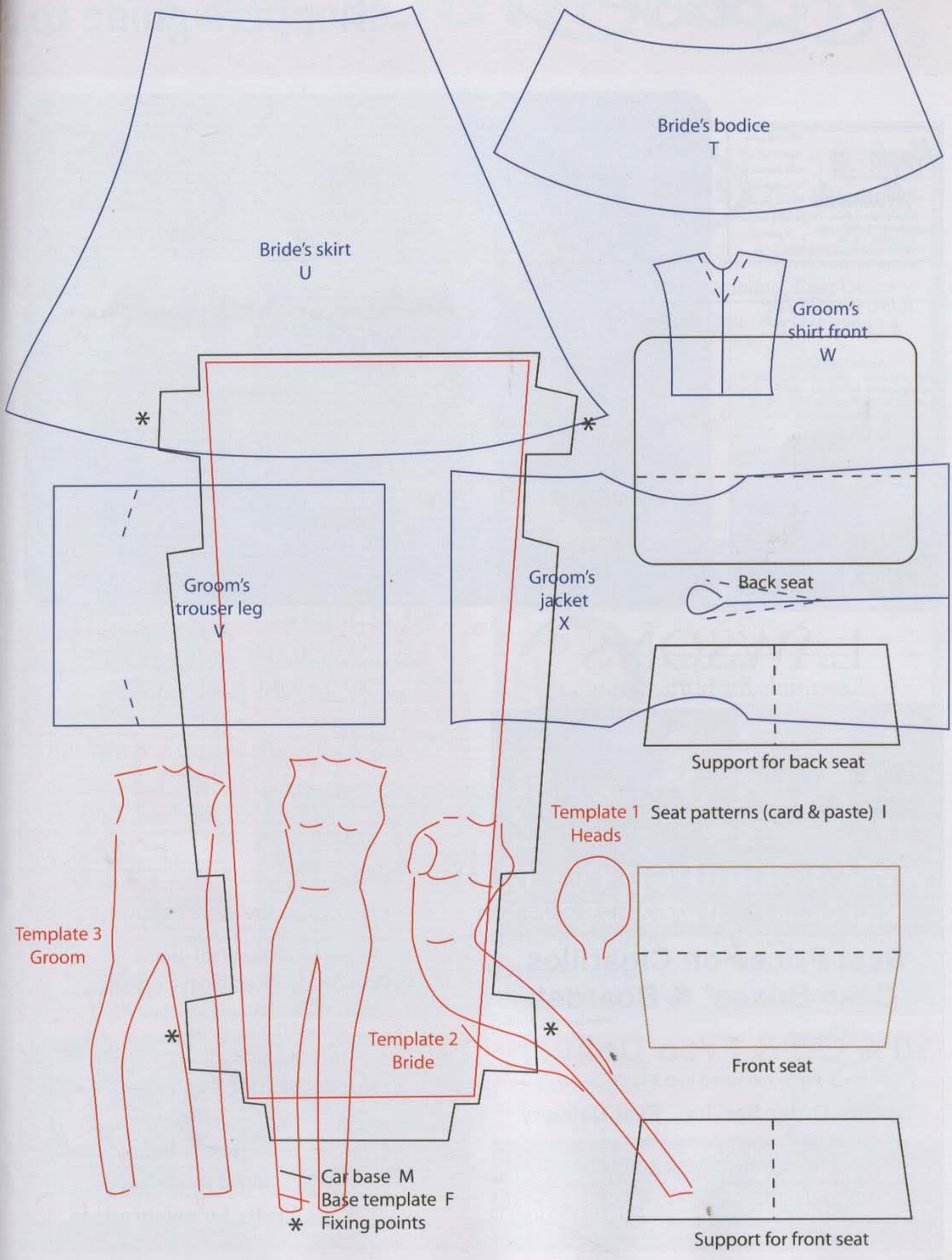
23 Roll two sausages of mexican paste and thin for the bride's wrists and elbows. Stick in position and add a bouquet of small blossoms. Roll and attach two sausages for the groom's sleeves, hollow at the wrist to take the hands. Dry the left arm in the appropriate position to hold the car door.



24 Add hair (see technique). Lustre figures with ivory pearl. Stick the cakes together in position shown, followed by the vintage car and the bride. Add shoes to the groom with small ovals of paste. Stick car door in place then position and stick the groom with softened paste. Finally add groom's hands and steering wheel.



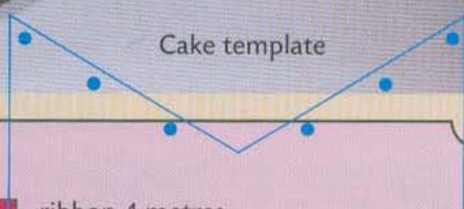

B
Roof
Body E (card & paste)
Roof
A
C
Cut
D
J
Front wheel arch
a
Former for wheel arches (card)
Back wheel arch
d
b
c
Front H (card)
Back G (card)
a
b
K Front (card & paste)
N Wheels
Q Leather cover
c
d
L Back (card & paste)


Bride's bodice
T
Bride's skirt
U
Groom's
shirt front
W
Groom's
trouser leg
V
Groom's
jacket
X
Back seat
Support for back seat
Template 1
Heads
Seat patterns (card & paste) I
Template 3
Groom
Template 2
Bride
Front seat
Support for front seat
Car base M
Base template F
* Fixing points

Togetherness



With ready-made flower sprays this attractive wedding cake is very quick to achieve and amazingly effective!



YOU WILL NEED

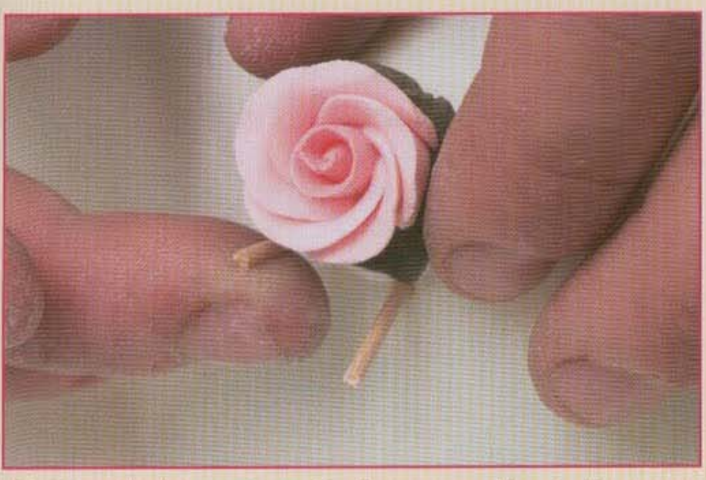
- marzipan coated petal cakes 15, 2 x 20, 25.5cm (6, 2 x 8, 10in)
- cake boards 20, 2 x 25.5, 35.5cm (8, 2 x 10, 14in)
- pastel green sugarpaste (M & B) 1.75kg (3 1/2lb)
- white sugarpaste (M & B) 1.75kg (3 1/2lb)
- posy picks x 4
- flower sprays 4-large cascading in white and pink (Cakeboards)
- roses small, med, large pink, white 24 (Cakeboards)
- royal icing
- ready-made piping bags
- number 1 nozzle (PME or Bekanel)
- clay gun
- glue stick
- ribbon 4 metres
- cake stand 4 tier 53E-124 (Cakeboards)
- leaves rose medium 18, large 6 and large ivy 27 (Cakeboards)
- florist tape
- bride and groom (Cakeboards)



1 Reserve a small quantity of white sugarpaste and mix the white and pastel green sugarpaste together. Roll out the delicate green sugarpaste and coat the cakes.



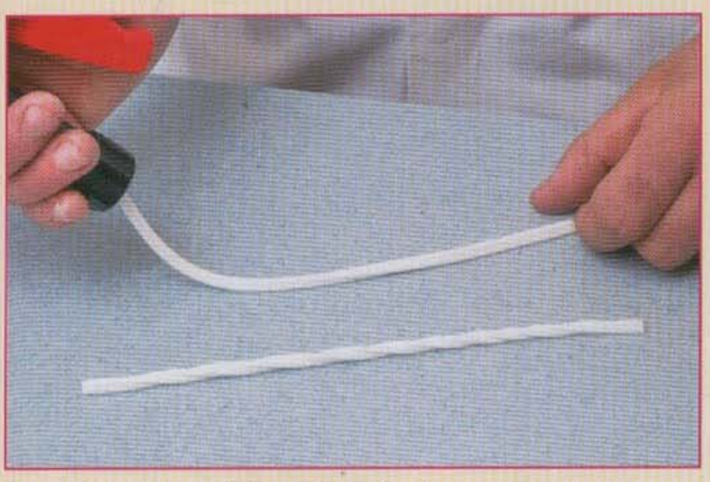
2 Place all four cakes on the cake stand, position the flowers and the bride and groom. Once in position, mark the cakes and push posy picks in the cakes to hold the flowers. When the flowers are secure cover up the ends by rearranging the flower sprays.



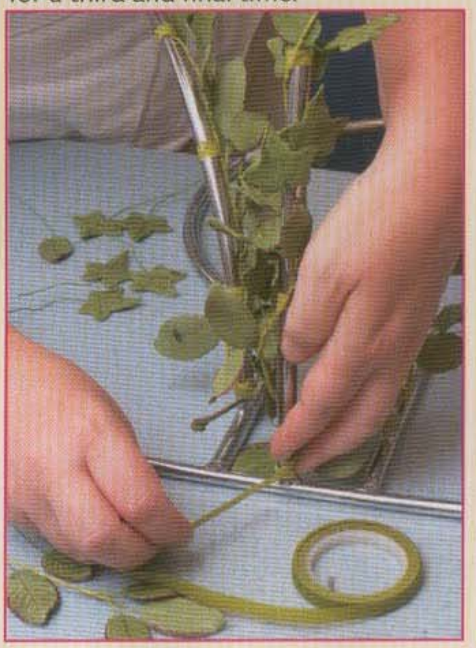
3 Once the bouquets are in place secure the small roses onto the sides of the cake with royal icing. Use cocktail sticks to hold them in place until they have set. Adjust the template for each cake and mark the surface, pipe bulbs on each of the points.



4 Sieve the icing before use to remove any potential lumps and pipe a single line of drop loops with a number 1 nozzle. On all of the cakes then go back to your first cake. Pipe small bulbs of icing on top of the existing ones, then pipe the loops. Once complete repeat this action for a third and final time.



5 Soften the remaining piece of white sugarpaste with white fat and place it inside a clay gun. Use the smallest trefoil attachment. Push through a full length of sugarpaste, twist and place around the base of the cakes. Use a glue stick for the board edges to stick white ribbon around the edges.



6 Tape the rose leaves into groups of 3, with a large leaf at the top and two medium leaves below. Tape the ivy into short sprays and then tape the leaves into 3 long strands. Wind these strands around the stand and secure in place at intervals, with small pieces of florist's tape.

Seasonal Baking



Valerie Hedgethorne

Autumn is a lovely time of year, and our baking can reflect the season. These recipes make delicious use of plums and apples, and especially pumpkin which only makes its appearance now.

Plum & Soured Cream Flan

Plums are plentiful now so use them to make this excellent flan. The sugary glaze makes it taste and look particularly tempting.



You will need a 20cm (8in) tart tin or dish. A blowtorch is also very useful for the glaze.

INGREDIENTS

Pastry

175g (6oz) plain flour
110g (4oz) butter
25g (1oz) caster sugar
approximately 6 teaspoons cold water

Filling

300ml (10fl oz) soured cream
3 egg yolks
25g (1oz) caster sugar
1/2 teaspoon mixed spice
500g (1lb) dessert plums
(approximately 6 medium)

Topping

50g (2oz) demerara sugar
1 teaspoon cinnamon

METHOD

1 Heat the oven to Gas 4/180°C /350°F. Grease the tin or dish.

2 Make the pastry: rub the butter into the flour, stir in the sugar and mix with just enough cold water to make a firm dough. Rest it in the refrigerator.

3 Halve and stone the plums.

4 Roll out the pastry to line the tin or dish. Mix together the soured cream, egg yolks, caster sugar and spice. Pour into the flan case and arrange the plums on top, cut side down.

5 Bake for approximately 25 minutes or until just set.

6 **To glaze:** mix together the demerara sugar and cinnamon, sprinkle over the top and caramelise with the blowtorch, or refer to Food Facts.

Be careful not to overbake.
Eat either warm or cold.

Cherry & Almond Cake with Piped Marzipan Topping

The piped marzipan topping really complements the cherry and almond cake. The glazing not only ensures that it keeps well but makes it taste and look good too.



You will need a 900g loaf tin measuring 20 x 10cm (8 x 4in) across the base and a piping bag with a large star nozzle. A blowtorch or a grill for glazing.

INGREDIENTS

50g (2oz) glacé cherries
110g (4oz) margarine
110g (4oz) caster sugar
2 large eggs
175g (6oz) self-raising flour
Few drops almond essence
40g ($1^1/_2$oz) flaked almonds

Topping

175g (6oz) marzipan
75g (3oz) ground almonds
1 egg white
2 - 3 drops almond essence
a few cherries and almonds to decorate

METHOD

1 Line the tin with greaseproof paper and grease it. Heat the oven to Gas 3/170°C/325°F.

2 Quarter the glacé cherries, rinse them and dry on kitchen paper.

3 Cream together the fat and sugar. Beat the eggs, reserve 1 tablespoonful for glazing and beat in the remainder. Sieve the flour and fold it in, followed by the essence, cherries and flaked almonds.

4 Put into the tin and bake for approximately $1^1/_2$ hours or until firm in the centre.

5 Turn out onto a cooling rack and leave to go cold.

6 **Topping:** soften the marzipan in a bowl with a wooden spoon, beat in the ground almonds, egg white and essence.

7 Use the piping bag and large star nozzle and pipe lines, close together diagonally across the top of the cake. Lightly brush with the reserved egg and glaze with a blowtorch or under a moderate grill until golden brown.

8 When cold, decorate with a few chopped cherries and flaked almonds.

The glazing of the marzipan ensures that it keeps well.

Pumpkin Orange Cake

Now is the time to make use of pumpkins as they are in the shops only for a few weeks. If you are hollowing out one for Hallowe'en, use the flesh for this delicious cake. If you have no pumpkin you can use butternut squash instead.



You will need a deep 20cm (8 in) round cake tin.

INGREDIENTS

350g (13oz) grated pumpkin (or butternut squash)
250g (9oz) butter or margarine
250g (9oz) golden caster sugar
4 large eggs
175g (6oz) white self-raising flour
1 teaspoon bicarbonate of soda
175g (6oz) wholemeal self-raising flour
25g (1oz) desiccated coconut
1 orange - zest and juice

Topping

50g (2oz) butter
50g (2oz) cream cheese
110g (4oz) icing sugar
1 orange

Decoration

175g (6oz) sugarpaste
Orange and green food colouring

METHOD

1 Heat the oven to Gas 4/180°C/350°F. Line the tin with greaseproof paper and grease it, or use Bake-O-Glide.

2 Peel and coarsely grate the pumpkin flesh and weigh it.

3 Cream together the fat and sugar, gradually beat in the eggs. Sieve together the white flour and bicarbonate of soda then fold them in with the wholemeal flour and coconut. Mix in the grated zest of the orange and enough juice to make a dropping consistency.

4 Put into the tin, smooth the top and bake for 1¼ to 1½ hours or until firm in the centre.

5 Remove from the tin and allow to go cold.

6 **Topping:** soften the butter with a wooden spoon and mix in the cream cheese and icing sugar, adding the grated zest of the orange. Spread over the top of the cake and mark a pattern with a fork.

7 Colour the marzipan orange and divide into nine pieces. Form pumpkin shapes from eight pieces.

8 Add brown colouring to the remaining piece and make stalks for the pumpkins.

9 Place them around the outside of the top of the cake.

At other times of the year when using butternut squash, the decoration of pumpkins can be omitted.

Glazed Apple Tarts

Makes 6

Individual apple tarts make serving easy. These open ones in the shape of apples have a hidden centre of marzipan to give a surprise flavour. They look particularly tempting with their shiny glaze.

You will need 2 baking trays and ideally a blowtorch.



INGREDIENTS

350g (12oz) ready-made puff pastry
3 dessert apples (Braeburn or similar)
110g (4oz) marzipan
1 egg
2 tablespoons icing sugar

METHOD

1 Heat the oven to Gas 7/210°C/425°F.

2 Roll out the pastry and cut into 6 squares 12.5cm (5in).

3 Peel the apples, cut each in half and scoop out the cores neatly. Place them cut side down on the centre of the pastry squares. Trim the pastry to a large apple shape, knock up the edges with the back of a knife. Roll out the trimmings, cut out a stalk and a leaf for each tart, mark the veins with a knife.

4 Place the tarts on a wetted baking tray. Score a line around the apples, remove them and push a ball of marzipan into the hollows.

5 Make cuts almost through from the top and replace them on the pastry rounds. Attach a stalk and leaf to each tart, sealing underneath.

6 Brush the pastry with beaten egg.

7 Bake for 15 minutes then reduce the temperature to Gas 5/190°C/375°F for a further 10 minutes or until the pastry is golden brown.

8 Leave to cool.

9 **To glaze:** sprinkle the apples heavily with icing sugar and caramelise with a blowtorch.

Alternatively glaze with boiled apricot glaze.

Glazes and Finishes

Valerie Hedgethorne

The look of cakes and desserts is often transformed by an added glaze or finish, from something quite ordinary to something very attractive or even professional. Some are applied before baking, whilst others are the finishing touch.

BEFORE BAKING

Egg

This is brushed onto both savoury and sweet pastries and yeast items.

The whole egg can be used with a pinch of salt beaten in. The professional term for this is an 'anglaise'. It gives a lovely golden gloss, which is even deeper if only the yolk is used with a few drops of water.

When brushing sausage rolls or yeast buns etc., make sure to brush evenly right down to their bases (as far as the baking tray) so that you don't end up with a 'tide-mark'. The exceptions are puff pastry and scones, which are not brushed on the sides because the glaze would prevent rising.

Egg white - for sweet pastries, to obtain a sugary topping, the egg white is brushed on with either caster or granulated sugar dredged over it. This gives a lovely sparkling look and is used on items such as eccles cakes, turnovers, and sweet pies and tarts. Sometimes on biscuits the sugar is mixed with cinnamon, or the zest of lemon or orange, depending on the recipe. For economy, water can be used instead of egg white.

On open apple or pear tarts, butter (not egg) is brushed on before the sugar and spice mixture.

Royal Icing

This is an unusual finish which is used on some petits fours, it is brushed on small paté sucrée biscuits before baking and becomes crisp and very slightly coloured. An example is little square biscuits called 'venitiennes' brushed with royal icing and then piped on top with lines of apricot glaze.

AFTER BAKING

Caramelising

This can be done in three ways:

a) In a hot oven towards the end of baking. Usually on an open sweet tart which has an egg custard filling. Icing sugar is sprinkled heavily over the top and the tart returned to the oven at a higher temperature for the sugar to melt and caramelise.

b) Under the grill e.g. créme brulée . Place under a moderate grill.

On marzipan-topped cakes, such as Simnel, brush with beaten egg before grilling. It has to be watched very carefully because it can easily burn.

c) Using a blowtorch. This makes caramelising easy, nevertheless care must be taken in order to obtain an even finish.

Apricot glaze

This glaze is particularly good on fruits on cakes and other desserts. Examples are Tarte Française (band of fruits), gâteaux and open tarts.

You can buy jars of apricot glaze but it is easily made. Put 100g (4oz) cheap apricot jam (no large pieces of fruit) into a pan with 2 tablespoons water. Heat gently until the jam softens then bring to the boil and simmer 1 minute. Sieve and use hot.

Red glaze

Whereas apricot glaze is used on yellow fruits, a red one is best for red fruits and berries.

Redcurrant jelly (jam) should be allowed to melt slowly in a pan without water, but not allowed to boil or it will darken.

Raspberry jam can also be used. Heat 1lb jam with 3 - 4 tablespoons water, boil 1 minute then rub through a sieve and reboil for 4 - 5 minutes.

Fruit syrup glaze

Made from the juice of the fruit used. A little jam can be added and then boiled to reduce slightly. Usually thickened with arrowroot, which gives a clear glaze (1teaspoon to 150ml / 5fl oz). Blend the syrup with the arrowroot and bring to the boil. Cornflour is not used because it stays cloudy



Jelly

A melted jelly just before setting point can be brushed over fruit, but a more convenient alternative is the commercial product Quick-Jel. It sets quickly and is obtainable in red and yellow.

Caster sugar

Dredged evenly on top of Victoria sandwich, shortbread and pastry - topped fruit pies. This is a more classic finish than icing sugar.

Icing sugar

Icing sugar dredged over paper strips - to form stripes or through a paper doily, can give an attractive finish.

Glacé icing

Made with water, it is the usual icing for many cakes and biscuits, but it can be made with fruit juice, and different flavours added.

On sponge cakes or a mille feuilles, feather icing looks pretty and adds interest.

Fondant icing

There are some good commercial products available now which are easy to use. They give a longer lasting shine than glacé and are softer than royal.

Chocolate

Apart from spreading chocolate over cakes and biscuits the latter are sometimes dipped in melted chocolate. A very professional finish is obtained by 'spinning' chocolate over macaroons etc. This is done by piping chocolate backwards and forwards in thin lines over the tops.

Caraque - rolls of chocolate add a special touch to chocolate gâteaux.

Grated chocolate - around the sides of the cake makes a chocolate cake special. Lightly coat the sides of the cake with butter icing or cream, but not the top, so that the cake can be rolled like a wheel over the grated chocolate on a piece of paper. The top is decorated after the sides.

Nuts

If flaked or chopped nuts are used for the side coating of cakes, follow the same procedure as for grated chocolate, but apricot glaze is sometimes used instead of butter icing or cream.

Almonds, whether flaked or chopped, are always best browned to give the best flavour.

Coconut

Desiccated coconut is a feature of some cakes such as madeleines or lamingtons, also on cup cakes etc. To colour it, put it on a plate with a few drops of liquid colour and mix it in with a palette knife until the colour is even throughout.

Professional Blowtorch





With Christmas just around the corner we have a special offer for you of an Antex Professional Blowtorch, (as used by Valerie in the Home Baking articles this month). With an adjustable flame, ergonomic grip, peizo ignition, a removable safety stand, fuel level window and is powered by butane gas (not included). Ideal for your créme brulees, colouring meringues, caramelising pears and roasting peppers.

We are also giving you another chance to buy the Hot Stencil Cutter which has a unique specially plated angled tip, that does all the work and no pressure is needed. The Stencil Burner comes complete with a free pack of A4 stencil blanks, so you can create your own stencils straight away (see Cake March 2008 issue for how to create your own stencils).



To take advantage of this offer please complete the order form below (photocopies are acceptable) and send it to: Reader Services Desk, Cake Craft & Decoration, PO Box 3693, Nuneaton, Warks, CV10 8YQ or fax to 02476 738846. (Do remember to include a telephone number in case we need to contact you).

Please send me the following items:

☐ Professional Blowtorch(s) @ £19.99 £_____

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I enclose a cheque (made payable to Cake Craft) for £ _____

Debit my Visa ☐ Mastercard ☐

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for the sum of £ _____ Name on card ____________

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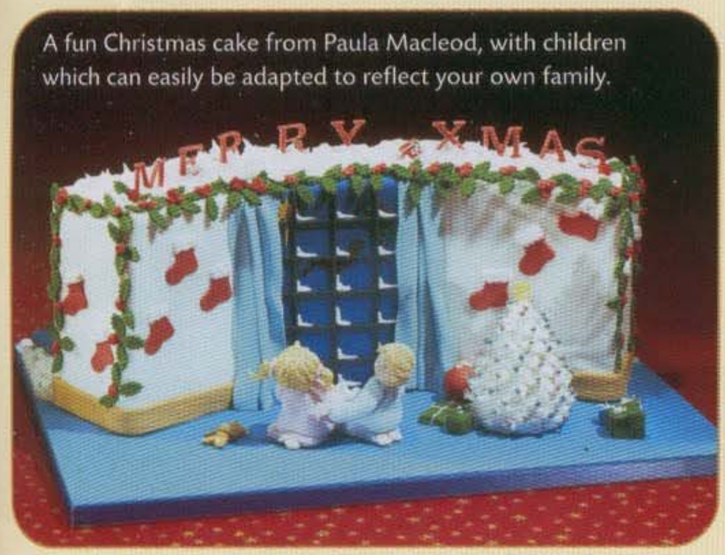
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Next month's slice of Cake

CRAFT & DECORATION

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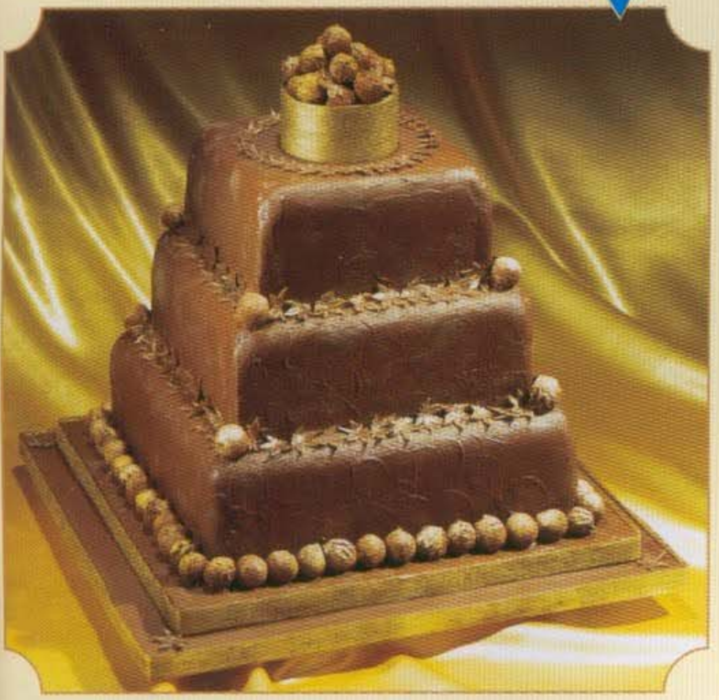
A fun Christmas cake from Paula Macleod, with children which can easily be adapted to reflect your own family.

In her Beginners Flowers Series, Jane Barraclough makes this very attractive candle spray arrangement.



Nadene Hurst uses some of the more unusual piping tubes and explores their many and varied applications.

When a chocolate wedding cake is requested by a bride at this time of year how about a stacked, autumnal leaf swirled, truffle topped, cake from Catherine Brown.





Remember, remember the 5th of November with Ruth Wyld and friends in our Little Fingers series.

Plus all your regular favourites

✠ Market Place ✠ Food Facts ✠ Gallery

The November Issue is on sale from

9th October 2008

Challenging fun!